

SATURDAY, DECEMBER 23, 1882.

No. 555, New Series.

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LITERATURE.

The Great Pyramid. By Richard A. Proctor. (Chatto & Windus.)

THAT a second eminent astronomer of our day should elect to "take up" the Great Pyramid, and that he should take it up, as Mr. Proctor does, in a practical and intelligible fashion, is both interesting and fortunate. Not ten, perhaps, in ten thousand of either Mr. Proctor's or Prof. Piazzi Smyth's readers are qualified to adjudicate upon the merits of their respective theories. Yet it is something merely to know that doctors disagree; and, when doctors who disagree give us the opportunity of knowing where and why they differ, we who are neither astronomers, astrologers, nor mathematicians are distinctly benefited. It need scarcely be said that Mr. Proctor dissents from Prof. Piazzi Smyth in all that regards the divinely appointed mission of the Great Pyramid.

Mr. Proctor's enquiry may be roughly divided under two principal heads, the first having for its object to discover how the Great Pyramid was built, and the second, why it was built. He treats the former as an architectural, the latter as an astrological, question, but assigns to astronomy an important part in both. To an outsider, it will probably seem that Mr. Proctor deals more conclusively with the first question than with the second. Touching the building of the pyramid, he holds that it was "certainly constructed in accordance with astronomical observations of great accuracy, and conducted with great skill;" and he shows, as it seems to me quite clearly, that, in the absence of such instruments of observation and measurement as we now possess, the exact orientation of the foundation, and the subsequent elevation of the superstructure in conformity with that foundation, could by no possibility have been as successfully achieved in any other way. That I should here reproduce the elaborate chain of reasoning which has already been so widely circulated in the pages of *Knowledge* is, of course, impossible; but Mr. Proctor's interpretation of the uses of the ascending and descending passages is too remarkable to be passed over. It was, he shows, in the first place necessary to take the altitude of the pole-star, in order to determine the elevation of the true pole of the heavens. This was an indispensable condition of the orientation of the base. Having no telescope, the architect accordingly bored an observing tube pointing northwards in the solid core of rock upon which the pyramid was to be built, and so made the base

of the structure itself serve the purpose of an observatory. Having thus secured a direct view of the pole-star, and obtained the exact points of the compass, it became necessary to devise some means of obtaining a true level. For this purpose a squared space (the subterranean chamber of the plans) was excavated at the bottom of the observing tube and precisely in the centre of the base of the intended pyramid. This chamber, when flooded with water a few inches deep, would have afforded "the only one method effective enough to give the required accuracy." (Herodotus, by the way, might have been misled by the tradition of this flooded chamber when he wrote that the underground vault was in "a sort of island surrounded by water introduced from the Nile.") Orientation and level being assured, the building would be begun; the architect meanwhile repeating these processes for each successive layer of masonry. When this masonry rose to the height of the passage-entrance on the north face of the pyramid, the builders would find themselves shut off from direct observation of the pole-star. Their obvious course would then be to obtain a reflection of its rays, which might be done by carrying up a second passage through the masonry "in such a direction as to contain the rays from the pole-star after reflection upon a horizontal surface, such as that of still water." This they actually did in constructing the passage commonly called the "ascending gallery;" and Mr. Proctor points out that, by plugging the lower part of the first passage, and then flooding it at its point of junction with the ascending gallery, a mirror-like surface would be obtained upon which the rays of the pole-star (admitted down the north aperture) would be not only reflected, but distinctly visible down the new observation-tube. The reason why the ascending passage is inclined at the same angle to the horizon as the descending passage is now for the first time explained. Nor is this all. Another, and a very remarkable, piece of corroborative proof is yet to come. It is obvious that, at the point of junction where the second water-surface was produced, the casing stones of the descending passage would need to be most perfectly fitted and cemented, in order that the water might not percolate and drain away. Just here, accordingly, the stones are not only better joined than elsewhere, but are actually made of a harder and better material. It is almost unnecessary to add that Mr. Proctor entirely discountenances the theory of the "friction slope," and the views of those who maintain that the slant descending passage was meant for the sliding down of the sarcophagus.

"If the sarcophagus alone had been in question, we may be certain that the pyramid engineers would never have arranged for sliding it down to the place where the ascending passage begins, in order afterwards to raise it by the ascending passage. . . . But to say truth, moving the sarcophagus was a mere nothing compared with the lifting of the great solid blocks which formed the pyramid's mass. The engineers who moved those blocks to their places would not have wanted slant passages at the right friction slope by which to take the sarcophagus to its place; nor would they have provided for unnecessary descents or ascents either, but have taken the

sarcophagus from the outside to its proper level, and sent it along a level passage" (p. 150).

I am bound to say that Mr. Proctor's argument as to the position and purposes of these passages appears to me to prove itself; and I scarcely see how any unprejudiced reader can verify the argument by the accompanying sectional plan without being convinced.

Equally well reasoned is Mr. Proctor's argument regarding the astronomical uses of the Great Gallery, which (so long as the growth of the pyramid and the building of the King's Chamber did not block its outlook) was, in fact, a colossal stone telescope without lenses. Nothing can be more simple, or, as I take it, more conclusive, than the way in which Mr. Proctor demonstrates how the architectural peculiarities of this gallery (hitherto quite inexplicable) are one and all ingenious devices to narrow the walls at the top for the proper support of the superincumbent weight, while keeping them at the same time vertical for astronomical purposes. Now, too, we see how it is that this vast vault—being a telescope which had served its turn and could no longer be kept open—ends against a huge space of dead wall pierced only by the entrance to a comparatively small horizontal passage leading into the King's Chamber.

Thus far all seems clear. When, however, Mr. Proctor, after inviting us to view the stars through this mighty tube, volunteers to take us out upon the broad platform of the unfinished pyramid as it appeared when this end of the Great Gallery floor just reached the level of the fiftieth layer of masonry; and when he there introduces us to a whole army of observers and transit-workers, "armed, perhaps, with astrolabes, armillary spheres, direction-tubes, and ring-carrying rods," we begin to feel that we are getting a little out of our depth. Nor are we, on the whole, greatly re-assured when desired to compare Mr. Proctor's diagram of the pyramid platform (fig. 9) with the scheme of an elaborate horoscope from *Raphael's Astrology*, and are hereby shown how this "carefully oriented square plane surface," built at such a woful cost of human labour some five or six thousand years ago, was neither more nor less than Khoofoo's "horoscope-platform." Mr. Proctor hence goes on to suggest—(1) that the successors of Khoofoo had each a separate pyramid because, according to astrological rule, each man needed a separate horoscope; (2) that the astrologers who superintended the building of the Great Pyramid were Chaldaean visitors who had "gained great influence" over Khoofoo; (3) that the pyramids of Khoofoo, Khafra, Menkara, and Aseska-f (Asychis) must have been all built by Khoofoo (or by Khoofoo with the co-operation of Khafra), as otherwise each successive king would inevitably have striven to make his pyramid larger than the pyramids of his ancestors; (4) that every pyramid was primarily an observatory and secondarily a tomb; (5) that, because Proclus states that each pyramid terminated in a platform from which the priests made their celestial observations, the said observations were "therefore religious in character;" (6) that no reason can be imagined why a building intended only for a tomb should be

placed with its four sides exactly facing the four cardinal points; (7) that "it seems utterly incredible that such a building as the Great Pyramid should have been erected for one man's body only."

Original and ingenious as are Mr. Proctor's conclusions on these seven points, I find myself unable to accept them; and for the following reasons:—

(1) With the single exception of the two-fold interment of King Sevek-em-saf and Queen Nubkhas, his wife, as shown in the "Amherst" papyrus, I am not aware that there is any known example of an Egyptian Pharaoh (previous to the period of the Her-Hor family) being buried otherwise than alone in his sepulchre. At Thebes, we find a Valley of the Tombs of the Kings and a Valley of the Tombs of the Queens. (2) There exists no monumental evidence of the arrival of any such Chaldaean visitors; and it is impossible, at the present stage of our knowledge, to assign the period of Abraham's journey to any particular reign, or even to any particular dynasty. Also, the shepherd Philitis, casually mentioned by Herodotus, is too shadowy a personage to be seriously accepted as the representative of a Semitic tribe. (3) If Mr. Proctor is correct in his astrological theory (and it is a theory which indeed has much in its favour), he is here sufficiently answered by a previous argument of his own, wherein he suggests that astrological precedent may have determined the proportion in which a son's horoscope-platform should be smaller than that of his father. According to this hypothesis, pyramids of the fourth generation would necessarily be of insignificant proportions. But whence does Mr. Proctor take his measurements of the pyramid of Aseskaf? The name of that pyramid—*Kheb*, the "Cool," or the "Refreshing"—is known through two sepulchral inscriptions in private tombs of the period; but its site has not yet been identified. (4) This assumption cannot, I imagine, be regarded by Egyptologists as anything but a simple inversion of the facts. (5) It may well be that each pyramid, when in process of construction, was used as a platform for astronomical observations, in which case it would inevitably have been so used by the priests. But this is no proof that their observations were "religious in character." It only shows that those important Court officials of the Ancient Empire called "the Herseshtu of the Heavens" (or, as we should say, Astronomers Royal) belonged to that sacerdotal body in whose hands was vested all the learning and science of Egypt. That astronomy as a science, and astronomers as a class, should have been in such force at this remote epoch shows, at all events, that no Chaldaean hypothesis is needed to account for the astronomical features of the Great Pyramid; nor can it be doubted that the ancient Egyptians at least equalled the ancient Chaldaeans in their knowledge of the movements of the heavenly bodies. (6) To this objection may be opposed the words of Mariette:—

"Les quatre faces sont orientées parcequ'elles sont dédiées, par des raisons mythologiques, aux quatre points cardinaux, et que, dans un monument soigné comme l'est une pyramide,

une face dédiée au Nord, par exemple, ne peut pas être tournée vers un autre point que le Nord."

(7) I confess I do not see why it should be "incredible" that the Great Pyramid was nothing but the tomb of one man. For a mighty monarch who reigned sixty-three years, the Great Pyramid is not nearly so wonderful a sepulchre as that of a private individual of Thebes named Petamenap, whose subterranean tomb at Dayr-el-Baharee (consisting of courts, halls, passages, staircases, pits, and chambers) represents 23,809 square feet of excavated rock, the walls of which are in great part covered with hieroglyphic texts elaborately sculptured. The execution of this astonishing underground labyrinth must have taken nearly as many years as the building of the Great Pyramid; yet Petamenap was but a wealthy priest. Given these two essential conditions, a long life and a long purse, no tomb could be too vast or too splendid for the ambition of an Ancient Egyptian. The Great Pyramid may undoubtedly have been utilised as a "horoscope-platform" at certain stages of its growth. I fully incline to believe that it was so utilised. But I also believe that such use was purely incidental; and that, horoscope or no horoscope, the dimensions of the structure would in any case have been equally large. A pyramid, whatever its size, was a tomb, and nothing but a tomb—"l'enveloppe extérieure et à jamais impénétrable d'une momie" (Mariette).

It is interesting to note in this connexion a new pyramid-hypothesis lately advanced by a distinguished American traveller who, during the last twelve months, has submitted to various learned societies his views upon the area and volume of Lake Moeris, the site of the Labyrinth, and the origin of the Pyramids. Concerning these last, Mr. Cope Whitehouse conceives that the Gheezeh platform was once a range of rocky hills, such as are now found in the neighbouring Wady Fadhi (and, I may add, in parts of Nubia); hills "weathered" into fantastic shapes, to which "horizontal strata gave an artificial appearance and pyramidal summits." These rocks were "mined, like coal or salt;" and, when the better stone was extracted from the heart of the mass, the inferior material—left supported on natural piers—was cut into blocks, "lowered from above, and pushed into place" to build the pyramid. Such is Mr. Cope Whitehouse's argument, which is as remarkable for originality as Mr. Proctor's scheme of orientation and levelling. When, however, Mr. Cope Whitehouse goes on to maintain that the pyramids were not built till the time of the making of Moeris; and that the early kings, having been first buried in rock-cut sepulchres in these same hills, were "shifted" up into structures built by the Pharaohs of a long subsequent dynasty, I am compelled to differ from him altogether. A fusion of Mr. Proctor's and Mr. Cope Whitehouse's respective theories would perhaps bring us very near to the truth.

Meanwhile, one feels inclined to ask if astronomers, engineers, amateur theologians, and learned folk generally will, in future, trouble their heads less about the Great Pyramid when they learn that it was not

"the" Great Pyramid after all, but only one of three, all of the same dimensions? Or will the simple fact of its triplicity make it trebly occult, and so tend to multiply by three what specialists are wont to call "the literature of the subject"? We have, at all events, Prof. Maspero's authority for the fact that two ruined pyramids lying southward of the Gheezeh group—mere piles of ruin left almost unnoticed to this day—prove, on being partially cleared of débris, to have originally been of the same size as the famous pyramid of Khoofoo. Neither has been opened in modern times, though both will probably prove to have been violated at some remote epoch. Ere now, the excavations begun last season will have been resumed, and we may hope soon to have news of the identification of two more royal tombs of the period of the Ancient Empire.

AMELIA B. EDWARDS.

Arthur Hugh Clough: a Monograph. By Samuel Waddington. (Bell.)

MR. WADDINGTON is a good lover of his subject; and it is undeniably one deserving a monograph of this kind. Apology, therefore, was not required for this volume; but a different handling, I think, was—certainly a different temper. Mr. Waddington seems to think it a sufficient qualification for appreciating Clough that one should noisily decry those from whom Clough differed. To have written, for instance, pp. 80–82, with their condescending censure of Mr. Keble, their urbane acceptance of Card. Newman's probable veracity, or, pp. 140, 141, with their complacent assurance that "old beliefs die hard," the rueful flippancy of coupling St. Evremond with St. Augustine, the really ludicrous argument that people who believed in antiquity and authority ought to have gone back to the Vedas and Confucius as older still, and to have preferred Lucretius to Ignatius and Basil on the same ground—these are defects of taste and insight so glaring that I prefer to indicate them merely. It would be well if Mr. Waddington put to himself this test—a test which he should, I think, welcome: "What would Clough, in a serious mood, have thought of such an attitude towards his great adversaries?" In fact, Mr. Waddington has not learned the very rudiments of that art so necessary to a biographer—self-effacement.

Biographically, the work adds but little to knowledge previously accessible. It contains, however, a somewhat fuller account of Clough's scattered prose writings and of his American experiences than Mr. Palgrave's Preface to the *Poems* or even Mr. Hutton's most interesting essays affords us. Of the greater poems Mr. Waddington speaks with that hesitation which is inevitable so long as we insist on comparing things essentially unlike. It is not very useful to balance "The Bothie" against "Dipsychus," or either against "Amours de Voyage." They have one point of contact, and, so far as I can see, one only. In all three the attitude of hesitancy is depicted with a master hand. But here they part company. In the "Bothie" we have a hero of strongly

developed opinions, but of very partially developed character; where thought touches action, he is surprised and confused; the social phenomena of the world, its rank and fashion, its sexes and affections, puzzle and distract him. The special charm of the poem—apart from its notable picturesqueness and mordant satire—

"Ah! replied Philip, alas! the noted phrase of the Prayer-book,
Doing our duty in that state of life to which God
has called us,
Seems to me always to mean, when the little rich
boys say it,
Standing in velvet frock by mamma's brocaded
flounces,
Eyeing her gold-fastened book and the watch
and chain at her bosom,
Seems to me always to mean, 'Eat, drink, and
never mind others!'—"

its charm, one may say, for a large fraction of its readers, is its Oxonian flavour. Here, if anywhere in literature, is the *κλῆρον σωρίππος* of a Long Vacation and its happy companionships.

In "Dipsychus," on the other hand, we have a high-minded, low-spirited recluse, striving vainly against the conventional suggestions and temptations of the world. The spirit that dogs him is that of his own despairing weakness, coupled with the natural human craving to make the best—that is, the most comfortable—of a bad job. Thus Dipsychus loses the aspiration without gaining the comfort; the "little grain of conscience" has soured the whole lump, yet failed to leaven it. The attempt to serve God and Mammon ends even worse than in serving the latter—to wit, in serving neither. This is, perhaps, the saddest poem in existence. It may be, as Mr. Waddington, quoting from Mr. Symonds (p. 242), affirms, that "the problems agitated by Clough are of a more subtle and spiritual nature than those which Goethe raised." But "Dipsychus" fails where "Faust" succeeds—in giving as good a picture of the strong side as of the weak side of the two-souled man. The comparison with "Manfred" (pp. 247–51) is interesting, but unfortunately marred by Mr. Waddington's pet hobby—the non-existence of the devil. The tone in which he discusses the subject is really enough to make one an arch-Calvinist from sheer force of repulsion. Perhaps "Dipsychus" will never have its due fame as "our English Faust" (p. 242)—its framework is too plainly borrowed from its German prototype.

Mr. Waddington is apparently rather puzzled what to say of "Amours de Voyage." The adverse judgment of Clough's distinguished friend (p. 253), which so much weighed upon the poet as to retard the publication for nine years, weighs to some extent on Mr. Waddington also. Probably most great works have been "discouraged" in MS.; we know that *Sartor Resartus* was. But Clough's own distrust of the poem is readily intelligible, and in no way detracts from its merits. The presence of his own personality is clear in "The Bothie"—though most people will find him, as Mr. Hutton does, in Adam, not, as Mr. Waddington (p. 164) seems to do mainly, in Hobbes. In "Dipsychus," also, it is clear, at least to anyone who has read the minor poems. But in "Amours de

Voyage" it is startlingly conspicuous, not, of course, in the love episode, but in the experiences of the Roman siege. Clough himself doubted, Mr. Hutton tells us, "its vigour of execution"—he probably felt it to be somewhat too personal, too much of a diary. Yet the same critic (*Essays*, vol. ii., p. 246) calls it "a very original and striking poem." And such it surely is. Every one feels the reality of the heroes of "The Bothie," yet, to some at least, "Claude" is more real than they—more truly a character and less a sketch. Even Dipsychus, though a striver, is always a pleasanter object than a man *blasé*, has less flesh and blood, less in some ways of the nineteenth century about him, than the hero of the "Amours." Further, what poem, or writing of any kind, has given one so much of the unique impression of modern and ancient Rome commingled? The very boredom of Claude, and his sudden flashes into feeling and enthusiasm, are natural, one feels, to the "barbarian stranger," if not quite "a dullard and dunce." And then the beauty and the truth of the elegiac interludes deserve fully the commemoration that Mr. Waddington has given them (p. 271):—

"Therefore, farewell, far seen, ye peaks of the
mythic Albano,
Seen from Montorio's height, Tibur and Aesula's
hills!
Ah! could we once, ere we go, could we stand,
while to ocean descending,
Sinks o'er the yellow dark plain slowly the
yellow broad sun,
Stand, from the forest emerging at sunset, at
once in the champaign
Open, but studded with trees, chestnuts um-
brageous and old,
E'en in these fair open fields that incurve to thy
beautiful hollow,
Nemi, imbedded in wood, Nemi, inured in the
hill!

"The Bothie," having more humour, will probably always have more popularity; yet may it not be urged that "Amours de Voyage" wears better, approaches life and thought more nearly, instead of receding from them?

It may well be doubted whether, in spite of the enthusiastic admiration of a few, Clough is at all adequately known for the strong and sincere poet that he is. He has been dubbed "sceptic"—a most inadequate definition of one side only of his nature—and ruled to be "unhealthy" accordingly. If Mr. Waddington's book persuades but one person to inwardly digest, I will not say the larger poems, but "Peschiera" or "The Questioning Spirit," he may well be content. It is not a good book, but it will not have been written in vain. E. D. A. MORSEHEAD.

Some Account of my Life and Writings: an Autobiography. By the late Sir Archibald Alison, Bart. Edited by his daughter-in-law, Lady Alison. In 2 vols. (Blackwood.)

THIS book does not lend itself readily to the purposes of purely literary criticism. Sir Archibald Alison was not, by his own showing, a man of letters, or a moralist, or even an historian in the popular or the scientific sense. He was a man with "a mission" akin to that of Burke and Wordsworth before his time and of Mr. Mallock in our own day. At the close of his autobiography, he says that such success as he had met with in life

was due to his having, all through the twenty volumes of his History and a course of *Blackwood* essays long as the roll of Don Giovanni's peccadilloes, kept one "great end" in view. That end was

"to oppose the erroneous opinions which, since the French Revolution, and in consequence of it, had, as I conceived, overspread the world in political, economical, and social concerns. . . . It was much the same feeling which made Rousseau say that he resolved early in life to oppose himself to all 'les préjugés de son siècle.' But there was this difference, that I embraced the unpopular side and he the popular. I rested on practice and experience, he on theory and imagination."

So much for the negative side of Alison's political creed. The positive he thus expresses with characteristic *naïveté*:—

"The order intended by nature is that the richer and more educated classes, guided by the instincts of property and enlightened by the lessons of history, should direct and rule the greater numbers of the working classes, who are impelled only by the wants of poverty, although their numbers and energy are always required to watch and control the governing powers."

Alison being, at least in his own opinion, a politician above all things, any estimate of a book dealing exclusively with him would resemble the proverbially weak cast of "Hamlet" if it did not state his political views. This very fact, however, excludes the greater part of his life and his work from the range of our criticism.

The private life of Alison, as told by himself, was singularly uneventful and more than moderately happy. Born in 1792, he was the senior of Carlyle by three years and of Macaulay by eight. His father, the Rev. Archibald Alison, a Scotch Episcopal clergyman with an Oxford training, is still remembered as the author of an elegant *Essay upon Taste*. Through his mother, Alison was also related to the "polite" and "philosophical" circles of Scotland. He received his general and legal training at Edinburgh University, the most notable of his contemporaries being Edward Irving. From an early period he showed a taste for reading and travel, which again developed into a determination to refute Malthus and write the history of the French Revolution. Until his marriage, he spent his savings from his "allowance" and his professional earnings in tours on the Continent, the descriptions of which, as they appear in his autobiography, remind one occasionally of the poetry of Lord Byron, but oftener of the prose of Señor Castelar. Called to the Scottish Bar, he made fair way both in law and literature, being industrious, eupeptic, accomplished, and self-confident. Although he hints more than once that he was not very generously treated by the chiefs of the Tory party, to which he gave an independent support—he states with all the emphasis of italics that what that party desires is *pliant ability*—he received under the Wellington Ministry the post of Advocate Depute; and he made an excellent marriage. But on his friends losing office, all at once he found his income reduced by a thousand a-year. This seems to have been the one check of his career, but, as he was young at the time, he soon recovered from it. He threw himself with increased energy into business and writing, produced a work on

Criminal Law of which he was very proud, and commenced his History. In due course his friends returned to power; and before he was forty he was established as Sheriff of Lanarkshire, and, between that office and literature, in receipt of £2,000 a-year. He left Edinburgh for Possil House, near Glasgow, consoling himself *more suo* for the loss of the society of the Scottish capital with an appropriate Latin quotation. There he finished his well-known History and its "Continuation," wrote his biographies of Marlborough and Castlereagh, and flooded *Blackwood* with his polite political pessimism. He was always in "good," or what he styles "respectably descended," society, both in Scotland and in London, and liked it. He took an intelligent interest in Chartist riots, strikes, bank collapses, the Crimean War, the Burns centenary, the American Civil War, and indeed in all the events of his time. He seems to have received as much literary and social recognition as he desired, and is especially proud of having beaten Lord Palmerston in a struggle for the Lord Rectorship of Glasgow University. The critics, it is true, did not always praise him. But then he had always an explanation of their conduct that satisfied himself. They were ignorant, or his opinions were unpopular—the *Quarterly* did not notice his works because Croker could never forgive him for having forestalled him with a History of the French Revolution. Of no great depth or spirituality of nature, and laying claim to none, Alison was very fortunate in his domestic relations. He seems to have been a very affectionate husband and father, and his affection was rewarded with devotion. His life, which was in many respects an enviable one, closed, after a short illness, at the ripe age of seventy-five.

In one of the happiest passages in his "study" of Macaulay, Mr. Cotter Morison emphasises the distinction between the older and the later school of historians as that between surveyors and geologists. Alison, like Macaulay, belonged to the more superficial school. But of the younger and more vigorous writer it may at least be said that he brought the whole armament of the Ordnance Survey to his work. Alison all through his twenty volumes seems like a courtly and industrious old gentleman looking at the phenomena of modern life through the gold-rimmed eye-glass of the "good society" whose dinners and conversation he enjoyed, and to whose preachings and predictions he gave literary form. In his autobiography we find him dealing with the individuals he met in private precisely as he dealt with "classes" and "masses" in his works. Speaking of Dickens, he makes a remark which, sufficiently amusing in itself, is further interesting as indicating his habitual attitude towards his fellow-men. "I never," he says (vol. i., p. 568),

"had any taste for those novels the chief object of which is to paint the manners or foibles of middle or low life. We are, unhappily, too familiar with them; if you wish to see them, you have only to go into the second class of a railway train or the cabin of a steamboat."

The persons whom Alison thinks it worth his while to give his impressions of in his

autobiography—and, after politics and personal history, they form the most important element in it—did not, of course, belong to "middle or low life." But he never seems to have got beyond a steamboat saloon, first-class carriage, or, at the best, country-house smoking-room knowledge of anyone. He certainly had not Carlyle's "terrible eyes," or his resolution to tear a man's subjective secret from him, or his power of making startling "arrangements" in dyspeptic black. There is scarcely one of these impressions that will be of permanent interest, or is worth reproducing here. The person whom Alison seems most to have admired—leaving intimate friends out of consideration—was the late Lord Lytton. After him comes, perhaps, Mrs. Norton, who, we learn, was quite able to keep Mr. Gladstone in play. Alison met Lord Byron in the course of his early travels, and seems to have been most struck with his "wretched conceit." He bewails the "republican sentiments" to which Dr. Chalmers gave way. He thought that Hallam's "defect was that he was too great a *parleur*, spoke incessantly, and followed rather the course of his own ideas and recollections than what was interesting and instructive to his auditors." In O'Connell and Disraeli he observes a habit of not looking an interlocutor straight in the face, and associates it with "a Jesuitical cast of mind." Mr. Gladstone "left on my mind the impression of his being the best discourses on imaginative topics, and the most dangerous person to be entrusted with practical ones, I had ever met with." He notices a fondness for after-dinner effects in Lord Houghton, and self-confidence in the Duke of Argyll.

So Alison prattles on through hundreds of pages, his conclusions on his contemporaries being on a par with his remarks on the monstrosities of ladies' dress, the dearth of female beauty in "elevated circles," and the increase of "pretty horsebreakers" in London by way of reaction against Exeter Hall, or with his momentous and italicised resolution *never to write after dinner*. But let it be said to Alison's credit that he was no malignant or mischievous spirit. There is in his autobiography none of the unpleasant piquancy of several recent Memoirs; it will not, like Carlyle's and Mozley's Reminiscences, lead to bitter personal controversy. He tells of an Italian *liaison* of the late Duke of Hamilton, but mainly to prove the forgiving disposition of the Duchess. He evidently thought Macaulay a bore, yet he freely allows his genius. The single reference he makes to Carlyle is complimentary. He had no reason to love the late Lord Beaconsfield; yet he does justice to his abilities—a remark which holds good of his frequent allusions to a certain John Hope, Lord Justice Clerk of Scotland, who was evidently his professional "thorn in the flesh." Altogether, Sir Archibald Alison appears to have been a kindly, well-intentioned gentleman and a diligent student, with a fair, if not a rich, mind. No student of the period covered by his historical works omits to read them, and no investigator of the social history of England during the earlier half of the present century will pass over his autobiography.

WILLIAM WALLACE.

Notes on a Visit to the Russian Church in the Years 1840, 1841. By the late William Palmer. Selected and Arranged by Card. Newman. (Kegan Paul, Trench & Co.)

EARNEST as was the late William Palmer in his desire to promote the "restoration and the peace of the Whole Church," and especially the union of the Anglican and Russo-Greek branches, it may appear somewhat strange that he did not yield to persuasion, and publish his journals during his lifetime. He left all his papers by will, with a loving confidence, to Card. Newman, who, with a full appreciation of the responsibility involved, has, with a tender and delicate care, revised and now given them to the world. The task has been judiciously performed, and the result is a perfect justification of the importunity with which the Cardinal urged upon his friend the publication of his Russian experiences.

In the first place, Mr. Palmer requested to be admitted to communion in the Russian Church "as a personal duty," "as an act of submission to a superior, as well as a right and a privilege" (p. 553). He expressed this desire as follows in a letter addressed in Latin to Count Protassof, the Imperial "Prokuror":—

"As regards myself personally, I think it right to add that from the time I have come within the dioceses of the Russian bishops I recognise no other Church as true and legitimate in these countries, nor adhere, in will at least, to any other jurisdiction than theirs. Not as if I came from any heresy or schism, seeking to be reconciled to the Church of God which is in Russia; but being a Catholic Orthodox Christian, as I trust, and coming from a Catholic and Orthodox and Apostolic Church, I seek, from the legitimate and canonical bishops of the country, in whatever country I may be, and from each one of them in his own diocese, the common right of communion" (p. 129).

"I am," he said to the Archbishop Koutnevitch,

"no member of the Church of England in Russia, but of the Church of Russia—in wish and intention at least;"

for he added, in explanation, that he

"did not recognise any of the dozen churches and confessions in Russia (the Lutheran and the Calvinistic, the Latin, the Armenian, &c.), but only one Confession or Faith—viz., that of the Creed" (p. 158).

In the second place, Mr. Palmer urged on the Russian ecclesiastical authorities a special prayer for the Anglican Church. Neither of these requests was granted. Indeed, the questions were not formally put before the Synod; and in reference to the administration of the Eucharist and the reconciliation of the Churches, the Metropolitan of Moscow informed Mr. Palmer, by letter through the Imperial "Prokuror,"

"that he who would receive the communion must submit absolutely, and without restriction, to all the doctrines, discipline, and ritual of the Orthodox [Eastern] Church. But to make union or reconciliation, with any concession or allowance, however small, is beyond the power of a diocesan bishop, and can be done only by Synods."

Transubstantiation, the *Filioque*, or procession, the Intercession of Saints, Icons,

Miracles, and a thousand other things stood at the very threshold to bar the way to anything like a reconciliation of the Churches. Although in holy orders, Mr. Palmer was allowed to salute the relics of St. Philip (1565) only on assuring the protopope of the Church of the Assumption at Moscow that he was of the Catholic and Apostolic faith and religion (p. 437). It is true that, at parting, Mr. Palmer was

"informed that if the [English] Bishops would only write to the Synod, the Synod would show every disposition to correspond with them, and consider and examine and treat of whatever they propose ;"

and he was even invited to return to Russia in a representative capacity. But, on the other hand, he had been previously told that the Holy Governing Synod, which has usurped the position of the Patriarch, took no cognizance of the heretical Church of England, and affected even not to know its name; and that, therefore, the Synod could hold no communication with it as a body, or with any individual member of it. This was strongly emphasised when Mr. Palmer urged on the Russian ecclesiastical authorities a special prayer for the Anglican Church ("by way," Card. Newman explains, "of settling a dogmatical fact"), the reply being that it would be too great a public scandal to pray for a heretical and apostate Church. "Protassof" (the Imperial "Prokuror"), the Russian priesthood told Mr. Palmer, "is our Patriarch;" and no question affecting religious doctrine, the ritual, or the government of the Church in general can be decided without the authority of the Emperor. For this very reason, no approach by any Christian community of the West ever will bear any other fruit than the Dead Sea apples of Mr. Palmer's gathering. Fossilised as is the Russian Church in tradition and superstition, and rooted in the very hearts of a people whose knowledge is faith alone, no Russian Emperor would ever venture to sanction a religious fraternisation with the heretics of the West, for fear of the consequences of disturbing the equanimity of his "Orthodox" subjects. There is a well-authenticated story of the late Emperor Nicholas—which may or may not refer to the period of the incorporation of the Uniates into the Russian Church—that, when it was put to him by the Synod to decide whether or not a purgatory should be admitted into the Creed, he stamped his resolution on the paper in this wise: "No purgatory! Nicholas."

In his pithy Preface to this work, Card. Newman asks all

"men of good-will, who pray for peace and unity, whether here or in the North, to ponder the words of a leading Russian authority introduced into this volume, to the effect that, 'if England would approach the Russian Church with a view to an ecclesiastical union, she must do so through the medium of her legitimate patriarch, the Bishop of Rome.'"

This, however, is, in a way, begging the question; and, so far as concerns the generality of English readers, it is as an arrow shot up into the sky, for it is quite as unlikely that the Church of England will ever veer round to Rome in order to put itself on a common footing with the Eastern Church as that

the latter will even then bate an iota of its ordinary observances to promote such an affinity. There is a passage on this subject in Mr. Mackenzie Wallace's book on Russia (vol. ii., pp. 194, 195), in which the project of the unification of the Churches is somewhat too contemptuously referred to; and it is about the only decided opinion to which Mr. Wallace commits himself. Yet there cannot be two opinions as to the feasibility or desirability of attracting a living to an inanimate body.

In the year 1874, an English translation was published of *Romanism in Russia*, by Count Tolstoi, then, and now again, Russian Minister of Public Instruction. That work and the book under review contrast very strongly, each advocating diametrically opposite principles and the attainment of a similar object by totally different means. In the late Mr. Palmer's time it did not appear to the Russian authorities that there was any likelihood of reconciling the differences between the Anglican and the Russian Churches. Mr. Palmer demonstrated that, on most essential points, there was similarity if not perfect identity between the Orthodox (Eastern) Church and that of Rome. Count Tolstoi and the late Metropolitan of Moscow considered, in 1866, that "the bishops and learned men of the two Churches might be able to reconcile the differences;" and the divergence of the Russian Church from that of Rome was expressed by the Metropolitan to the Rev. Mr. Eden, who wrote the Preface to the translation of Count Tolstoi's work, in these words: "If the people of England think that the Russian Church is like the Roman, I am not surprised that they should entertain a very strong feeling against it." Rome, as the present Minister of Public Instruction in Russia has pointed out, "had no part in the conversion of Russia to Christianity," and "the whole history of the Russian Church is a protest against the claims of Roman supremacy." These claims of the supremacy and of the infallibility superadded of the Roman Pontiff are in themselves insuperable obstacles to the realisation of the Christian dream of the intercommunion of the Churches.

Apart, however, from theological issues, the late Mr. Palmer's journals are a valuable literary acquisition, and under Card. Newman's editorship they have quickened into a living interest. ROBERT MICHELL.

NEW NOVELS, ETC.

A Story of Carnival. In 3 vols. By Mary A. M. Hoppus. (Hurst & Blackett.)

My Connaught Cousins. In 3 vols. By Harriett Jay. (White.)

A Passion Flower. In 2 vols. (Macmillan.)

Earnest Madement. By Major R. D. Gibney. (W. H. Allen.)

The Princess and Curdie. By George MacDonald. (Chatto & Windus.)

THE spontaneous freshness and flash of genius which marked *Five-Chimney Farm* are not to be found in *A Story of Carnival*. Perhaps this is because Rome is a more hackneyed theme, and because Hawthorne, having written *Transformation*, increases the difficulty for

others. But this Carnival story leaves a dreary and incomplete impression on the mind, not so much from its own elements of tragedy as from its sketchiness. The scene is laid amid artist life in Rome; but there is nothing of art in the book. There is a great deal of description of the masquerading on the Corso, and grotesque figures and black dominoes haunt us like nightmares. There is much about Italian villany, the horror of the evil eye, the superstition which rules the actions of the people, lottery episodes, and midnight assassins; and the whole is interspersed with so many words of Italian, chiefly exclamations, that a general sense of grittiness is left by the dialogue. Very little interest is stirred until Gilbert Harvey, the hero, is engaged to Christal Grey at the end of the first volume, and then the interest is allowed to lie dormant again till towards the end of the second, when the plot thickens; and into the third volume is compressed all that can be really called the story. It has the appearance of having been made to regulation length, and is another example of the ill effects of the three-volume form of novel. We grow weary of the plotting of the assassin, Marente, and the vulgarity of the rollicking, horsey Geoffrey Harvey; and we feel so sure of the mystery of Gilbert and Geoffrey's birth being cleared up that we cannot understand why Christal should make her lover so unhappy about it, nor why she should turn to another friend for comfort, and yet be ready to make up the quarrel, and be the same as ever, because Gilbert can dance, and because, in the mazes of a waltz, "for five minutes his soul and hers so perfectly responded to each other that they were one." All the characters are shadows faintly outlined, and pass away in a Carnival roar. And yet there is thought behind the book; and there are touches, as in the fate worked out through Gilbert's want of purpose, and the description of the sad Tremayne's dead face, which make us know it is an inadequate expression of the writer's real talent, and that in this story she has not done herself justice.

There was no necessity for a prefatory note by Mr. Robert Buchanan to *My Connaught Cousins*; the book is quite pleasant and quite intelligible enough to stand on its own merits. It is written with a lively and intelligent sympathy with the Irish people by one who evidently enters into the tragic elements of the Irish character arising from the impulsive warmth of feeling and incompleteness of development, which must leave its destiny a question not to be solved in any time near our own, but still to call out the disinterested efforts and fruitful sympathy of leaders of the future. Jack Stedman, the hero, is invited to a typical Irish home, full of that joyous hospitality, that courteous kindness and perfect freedom, which make up the associations which most people have with Irish visits. Six delightful cousins vie in their efforts to spoil him; and, of course, Oona, the most beautiful, is the heroine. The prospect of the book looked doubtful when Jack set himself to read Oona's MS.; but her story is better than anything Jack writes of his own; in fact, it becomes plain that his visit is chiefly a framework to introduce these somewhat

wild, but interesting, Irish stories. Oona's tale of the two brothers; Nora's, of "The Maid of Cruna Island;" and, best of all, Kathleen's, of "Rose Merton," are well worth reading—the last too sadly worth remembering in the light of recent Irish affairs. In addition to the stories with which he is regaled, Jack Stedman becomes interested in the characters around him, and has some admirable opportunities of studying the landlord question (which he leaves with most disheartening results, we must confess) and the customs and claims so dear to the hearts of a people who can never be rightly judged until they are seen and known in their own homes. There is little artistic effort, but there is genuine pathos and the sympathetic feeling which goes far to solving vexed questions, in *My Connaught Cousins*.

A Passion Flower has for its root the thought of "distilling the soul of goodness from things evil," and, when we are fairly launched into it, we can follow this clue; but the efforts to get into the real story are wearisome. We begin with a young Scotch minister who falls in love with the daughter of an Italian actress; and we are quite ready to take the beautiful Myrrha Zarino as a heroine, but she dies in the first fifty pages, and then we have to begin again and take her daughter Isabel instead, who is not nearly so pleasant. We think we are fairly launched this time, especially when Isabel elopes to Gretna Green with a Frenchman, after telling him that "nothing alarms her, not even the dull marriage without bridesmaids or a cake," and receiving from him a note "passionate, but to the point." But half-way through the first volume she also "ceases to breathe;" and shortly afterwards we find that it is her daughter Myra who is the passion-flower and the real heroine. And a very wild and wayward heroine she is, giving endless trouble to all her friends, loving the husband of one sister, and running away out of sheer misery with the lover of another. Being a law to herself, and minding no other, she is finally brought to the depths of shame and grief, in which she finds comfort by joining the Roman Catholic communion, and in devotion to a scapegrace father, and gradually emerges from the dream of selfish passion in which she has found herself so absorbingly interested. The story is much more concentrated and flows readily in the second volume, and the character of the pleasure-loving and unprincipled Frank Renton is cleverly sustained throughout; but we feel that Myra's guardian, Mr. Percival, and his wife, and Lilian, the much-enduring friend, are merely lay figures beside the wild Myra, and have little individuality about them.

The author of *Earnest Madement* tells us that his story has been written "for the purpose of inducing the multitude to see the evils arising from drink, and to think better of the British soldier." The last object in these days of enthusiastic reception of troops seems unnecessary; and we can only hope that the first will be accomplished, or the gallant author will be disappointed. The description of a drunkard's life and home relationships is sufficiently horrible in the opening chapters; but when Earnest's father has broken his

wife's heart, and died himself, the scene changes to India, and there is a good deal of spirited military description of the Sutlej campaign. Of course, the teetotal hero has rapid promotion through the ranks which he had been compelled to enter. We think the author is happier in describing the soldier's prowess than in his efforts for temperance, which are of the order of preaching, and will not be likely to impress "the multitude" as much as he would wish them to do, for he is very evidently in earnest, though his story is somewhat improbable and lengthy, and manifestly the work of an unpractised hand.

The readers of *Good Words for the Young* will welcome the appearance of Dr. MacDonald's serial story in a completed form. The story is full of beauty—almost too full of poetical and delicate fancies for the children to see how much out of the common is the fare which has been provided for them. And after the first few chapters we do not think Curdie has quite enough individuality. It is perhaps more in keeping with the moral teaching of the story (and there is a large amount of moral teaching, we are bound to confess) to make him subservient to his mission of rescuing the spell-bound King. Even while they are young, the children will enjoy the adventures of the boy in his search for the Princess Irene, and the wild imagining of his animal companion, Lina; but it is only life itself which can show the children the true meaning of the Lady of Light, who "takes a few thousand years to answer the questions asked her," and who flashes from all the precious stones of the earth, and yet shows herself only in her highest beauty when she is in the King's palace "as one that serves." The most charming part of the story is the magic power bestowed on Curdie of detecting the true nature by touch. It is impossible to keep from rejoicing when the hand of the traitorous physician betrays itself as the claw of a bird of prey. As a specimen of the clever fun of the book (too clever for the children, who will rejoice more keenly in the horrible elements of the story and the funny beasts that haunt it) we may quote the fate of the preacher who had preached, on the text "Honesty is the best policy,"

"that to be just and friendly was to build the warmest and safest of all nests, and to be kind and loving was to line it with the softest of all furs and feathers, for the one precious, comfort-loving self there to lie, revelling in downiest bliss. . . . At this point of the discourse the head of the leg-serpent rose from the floor of the temple, towering above the pulpit, above the priest, then curving downwards with open mouth slowly descended upon him. Horror froze the sermon-pump. He stared upwards aghast. The great teeth of the animal closed upon a mouthful of the sacred vestments, and slowly he lifted the preacher from the pulpit, like a handful of linen from a wash-tub, and, on his four solemn stumps bore him out of the temple, dangling aloft from his jaws. At the back of it he dropped him into the dust-hole among the remnants of a library whose age had destroyed its value in the eyes of the chapter. They found him burrowing in it, a lunatic henceforth—whose madness presented the peculiar feature that in its paroxysms he jabbered sense."

F. M. OWEN.

CURRENT THEOLOGY.

The Revised Version of the First Three Gospels. By F. C. Cook. (John Murray.) Canon Cook's work, dealing with the first three Gospels, will no doubt be felt to be, after the "tremendous onslaught" of the *Quarterly* (the phrase is Mr. Cook's), the most formidable criticism on the Revised text that has yet appeared. It cannot, indeed, be said that Mr. Cook has done much towards destroying, or perhaps even seriously weakening, the masterly chain of reasoning by which Drs. Westcott and Hort established the claim of the Vatican MS. to a place of exceptional, indeed almost absolute, authority in the determination of the New Testament text; but his attack on that MS., as being comparatively easy to understand, may be expected to produce a considerable effect. We have space here to notice only one point. Canon Cook's theory is that the Vatican was written in great haste, under pressure from Eusebius, who had orders from Constantine to use all despatch in preparing the copies of the New Testament. How is it, then, if the omissions are due to the haste of the scribe, that by far the most important of them, as well as the greater number, occur in the Gospels rather than in the later portions of the work, when the urgency would have become more pressing? Perhaps Canon Cook would reply that the scribe would naturally be more careless in those parts with which he might think himself most familiar, and that omissions would have been more easily noticed and corrected in St. Paul's epistles, for example. This may be true; but it only shows how unsafe it is to forsake for probabilities the sure method of inductive reasoning, based on the observation and comparison of textual facts, followed with indefatigable industry, during thirty years, by Profs. Westcott and Hort.

A Complete Concordance to the Revised Version of the New Testament. By J. S. Thoms. (W. H. Allen.) It was to be anticipated that the Revised Version would soon be followed by a Concordance of its own, and the work before us leaves little to be desired in the way of completeness. It embraces, along with the entire vocabulary of the text, not only the more important of the marginal readings, but also those of the American Committee. As the writer remarks, it could hardly be expected that a work containing more than sixty thousand references should be absolutely free from mistakes, but it will require a careful search to find them here. We may notice, however, the omission of Matt. xxvi. 63, under "God," and the absence of any indication that the American Committee preferred "demon" and "demons" to "devil" and "devils," wherever the latter word represents the Greek *δαίμων, δαίμονιον*. In some other cases, too—but perhaps they are not important—the American readings are unnoticed. It is an advantage claimed for this Concordance—and its value will not be denied—that each word of very frequent occurrence is followed by a key to the various subordinate headings under which it is distributed.

A Commentary on the Revised Version of the New Testament. By W. G. Humphry. (Cassell, Petter, Galpin and Co.) A commentary on the Revised Version by one of the Revisers might be expected to partake somewhat of the nature of a defence; but if this is the case at all with the work before us it certainly is not so to any considerable extent. The commentary, in fact, consists of notes stating very briefly and clearly the reasons for the changes that have been made in the Authorized Version; and the work will accordingly be found to be a valuable aid to those who desire to form a just estimate of the work of the Revisers. An excellent feature in Mr. Humphry's com-

mentary is the continual citation of the renderings of the earlier English versions.

A Commentary on St. Paul's Epistles to the Corinthians. By Joseph Agar Beet. (Hodder and Stoughton.) Probably it would not be easy to throw any very new light on the Epistles to the Corinthians; but Mr. Beet has succeeded in bringing together, in the Introduction to this volume and in the dissertations appended to it, in a succinct form, all the information necessary for their intelligent study. Apparently, he wishes his work to be regarded as a contribution to the evidences of Christianity; but, as the argument of the present volume is subordinate to those propounded in a previous one on the Romans, we are not called on to estimate its value. His statement that the absence of all reference to Paul's epistles in the Acts is "absolute proof" of the very early date of the latter is certainly more bold than logical, while the assumption that the passages written in the first person are by the author of the entire book is wholly uncritical. Mr. Beet's exposition, however, if characterised by a certain narrowness of view, and here and there a little dogmatic in tone, is an able and scholarly piece of work, and brings out with admirable clearness the logical sequence of the Apostle's thought. The translation by which it is accompanied proves, at any rate, that it is possible to make a still nearer approach to literal exactness than the Revisers have done; but this gain is, of course, at the expense of English grammar and style. The author's aim has been, in his own words, "simply to reproduce, as accurately and fully as he could, even sometimes by inelegant or uncouth grammatical forms, or clumsy arguments, the sense and emphasis of Paul's Greek;" and it may be admitted that he has succeeded.

The Epistle to the Ephesians: its Doctrine and Ethics. By R. W. Dale. (Hodder and Stoughton.) Mr. Dale is already known as an able and vigorous writer, and this volume will not diminish his reputation. In a course of lectures intended for popular delivery, Mr. Dale may well be excused from entering on questions of criticism. His object is rather to bring out the spirit and significance of the epistle under discussion; and this he does in twenty-four lectures, in which he follows the Apostle's thought as it passes from such high topics as election and regeneration to the plain ethical teaching of the later chapters. Mr. Dale's theology is "Evangelical," but not Calvinistic. His lectures are pervaded throughout by a fine moral tone and great religious fervour; and if his language is often rhetorical, this will hardly be complained of by the class of readers with whom his work is most likely to find favour.

The Book of Enoch. Translated from the Ethiopic, with Introduction and Notes, by the Rev. George H. Schodde, Professor in Capital University, Columbus, Ohio. (Trübner.) The Book of Enoch is one of the oldest specimens of apocalyptic literature, and possesses besides a special interest for Christians, on account of the famous quotation in the Epistle of St. Jude. The edition before us is a handy and well-printed little volume, which we can heartily recommend to any of our readers who may wish to study a work which is no mere literary curiosity, but has positive claims upon the attention of all interested in the problems connected with the intellectual and moral conditions of the age which witnessed the birth of Christianity. After a general Introduction, tracing the existence of the book through patristic citations, from the Epistle of Barnabas down to the seventh century, and briefly relating the facts concerning its rediscovery by the traveller Bruce in 1773, and after pronouncing favourably on the fidelity of the

Ethiopic version, Prof. Schodde proceeds to explain, in a special Introduction, the character and origin of the so-called apocryphal and apocalyptic books. Then follows a luminous analysis, in which the theories of preceding critics are passed in review; and the conclusion is reached that the book consists of three distinct works, put together by an unknown author, of uncertain date. Each of these constituents is examined in turn, with the following results. The groundwork must be regarded, upon internal evidence, as the Hebrew or Aramaic production of a Palestinian Jew who wrote before the year 160 B.C., in the thick of the Maccabean struggle. "It might be called a manifesto to the Chasidim, exhorting them to steadfastness, and announcing that the long-delayed retribution would surely and speedily come." The second element (the Parables) probably belongs to the age of Herod the Great (37-34 B.C.). It echoes the leading idea of the Book of Daniel, predicting that the godless rulers of the day will soon be displaced by a Messiah, who is not of a Christian but of a purely Jewish type. The title "Son of the Woman" no more argues a Christian origin than Daniel's "Son of Man." The last accretion to the original work, commonly called "The Noachic Fragments," was added somewhat later, by way of giving an account of the first judgment—that is to say, the Flood. Its date cannot be more exactly determined, but it moves wholly within the limits of Jewish thought, and lacks "the least indication of a post-Christian origin." The translation is readable; and the notes, which are conveniently given at the end of each section, are brief, suggestive, and really helpful to a right understanding of the text.

St. Athanasius on the Incarnation. By Archibald Robertson. (Nutt.) This claims to be the first, or nearly the first, edition of the "de Incarnatione" printed separately in England. The text is not based on any fresh collation of MSS., but follows, with a few trifling exceptions, that of the Benedictines. It is preceded by a short Introduction, and accompanied by a few judiciously brief notes. The book is intended for the use of students, who will no doubt be glad to have this important work in so convenient a form.

Critical and Exegetical Commentary on the New Testament. By H. A. W. Meyer. "The Epistle to the Hebrews," by Dr. Gottlieb Lünemann. "The Epistles of James and John," by Dr. J. E. Huther. (Edinburgh: Clark.) These two important works, now added to the translation of Meyer's well-known Commentary on the New Testament, complete the series so far as the English is concerned. A note from the publishers informs us that "Diesterdieck on Revelation" will not be translated in the meantime, as they have not received sufficient support from the subscribers. This is certainly to be regretted, and it must only be hoped that the necessary encouragement will yet be forthcoming.

A System of Christian Doctrine. By Dr. J. A. Dorner. Translated by Revs. Alfred Carr and J. S. Banks. Vols. III. and IV. (Edinburgh: Clark.) Prof. Dorner's elaborate *System of Christian Doctrine* needs no words from us to commend it to the student; but we ought, before now, to have called attention to the publication of the third and fourth volumes of the English translation. These volumes, forming part of Messrs. Clark's well-known "Foreign Theological Library," complete the work.

Handbuch der theologischen Wissenschaften in encyclopädischer Darstellung; mit besonderer Rücksicht auf die Entwicklungsgeschichte der einzelnen Disciplinen. Herausgegeben von Dr.

Otto Zöckler. (Nördlingen.) This work, which, as its name implies, is intended to embrace the entire field of theological investigation, will base itself on the fourfold division of its subject into exegetical, historical, systematic, and practical theology. The first half-volume, which is all that is at present before us, commences with a section on theological science as a whole, by the editor, whose claim for theology, however—to rest on a distinct basis from philosophy, as being theocentric, not anthropocentric—seems to us simply to remove it from the category of science altogether. In the next section, Profs. Schultz and Strack take up the subject of exegetical theology, dealing with the introduction to the Old Testament, and its history and antiquities; while they leave its theology and the whole subject of the New Testament for the second half-volume. The second volume will deal with ecclesiastical and dogmatic, and the third, completing the work, with ethical and practical, theology. The work, while Evangelical in tone, is scientific in spirit, and ungrudgingly admits what must now be considered the ascertained result of Scriptural criticism. It will, we doubt not, prove a valuable aid to the younger students of theology and the clergy, for whom it is more especially intended.

MESSRS. RIVINGTONS have sent us a parcel of devotional books which may be conveniently (and briefly) noticed together. They are all very handsomely printed with red borders, and neatly bound. First comes a series entitled "Aids to the Inner Life," consisting of five volumes. Two of these are *The Christian Year* and the *De Imitatione Christi*, translated and edited by the Rev. W. H. Hutchings, Sub-warden of Clewer. The same gentleman has also edited, but apparently not himself translated, the other three—the *Introduction to a Devout Life*, by De Sales; *The Spiritual Combat*, by Scupoli; and *The Hidden Life of the Soul*, by Grou. It is an omission not to have given a short account of Scupoli, who is certainly not the best known of the three. As to the editor's task, it is enough to quote his own words. "The process of adaptation [even in the case of the *De Imitatione Christi*] has been undertaken with the view of bringing every expression, as far as possible, into harmony with the Book of Common Prayer and Anglican Divinity." Then we have two series of "elegant extracts," collected by H. L. Sidney Lear, whom we shall probably not wrong by calling "Mrs." Lear. One is a single volume called *Precious Stones*, with the sub-titles of "Pearls—Grace," "Rubies—Nature," "Diamonds—Art." Of these sub-titles we confess that we fail to see the appropriateness. The quotations are mostly from divines of the Roman and Anglican Churches; but Mr. Ruskin is also strongly represented, and even the Koran and Lord Chesterfield are not ignored. The other of Mrs. Lear's series consists of three little pocket volumes fancifully entitled *Sunrise*, *Noon*, and *Sunset*. The contents are much the same as in the former case, though somewhat less theological.

NOTES AND NEWS.

CAPT. R. F. BURTON has returned to Trieste from his mission, which he describes as a "wild goose chase." The Government should have sent him two months earlier than they did. His own story will probably appear before long in one of the magazines.

THE Royal Academy of the Lincei at Rome has elected Prof. Max Müller one of its ten foreign members, in succession to the late Bluntschli.

MR. EDWARD MORRIS, of Lincoln College, Oxford, who has been for some years headmaster of a school at Melbourne, has been

appointed to a new Professorship of English and Moral Philosophy in the University of Adelaide.

PANDIT SHYAMAJI KRISHNAVARMA took his degree at Oxford this week under somewhat remarkable circumstances. He first came to Oxford in 1879, with no knowledge of English, and without any intention of following the university course. This he resolved to do only last year. In the summer of the present year he passed moderations; and he has now taken all the three final examinations at one time. We believe that the pandit also intends to be called to the Bar next term.

WE hear that a new edition of Liddell and Scott's Greek Lexicon will be issued almost immediately by the Clarendon Press, and simultaneously in America by Messrs. Harpers Bros., to whom duplicate plates have been sent. This edition, which is the seventh, has been carefully revised throughout, with the co-operation of many distinguished scholars, including Principal Gildersleeve, of Baltimore, and Prof. Goodwin, of Cambridge, U.S.

AMONG the many literary projects of the time which bear a cyclopaedic character, one of the most promising is that of a "Dictionary of Political Economy," to be prepared by specialists.

WE quote from the *Critic* the following extract from a letter written by Lord Lytton to an American friend:—"The forthcoming work on which I am now engaged is not a memoir, but a full and complete record of my father's life and work, written from the numerous documents bequeathed to me as biographical material for the completion of it. The book will contain an autobiography, written by himself, of his life up to the age of twenty-two. It will also contain several original compositions by him, never before published, with copious selections from his private correspondence, note-books, and journals, and sundry illustrations. For this reason, the work will be voluminous; for it will contain all the biographical material from which shorter biographies may perhaps be written hereafter, but for lack of which all existing biographical memoirs of my father are totally inadequate. I expect to have the three first volumes ready for the press early next spring, and propose to publish them separately. The rest of the work will follow later."

THE ninth part of Mr. Griggs' facsimiles of the Shakspeare quartos is at length ready, and will soon be in the hands of subscribers. By means of an additional facsimile of two leaves, and by marking two others with the variants, this part is a complete representation of the two issues of "2 Henry IV." in the original quarto of 1600, of which only that one edition was separately printed. The two issues or forms referred to resulted from the original publisher's discovery of an omission in sheet E (four leaves), which he consequently reprinted (in six leaves) in the later copies.

MESSRS. HURST AND BLACKETT will shortly publish a new novel by Mrs. Oliphant, entitled *It was a Lover and his Lass*; and *Sanguelac*, by Mr. Percy Greg, author of *Ivy, Cousin and Bride*, &c. Both will be in three volumes.

A RECENT number of the *Blätter für literarische Unterhaltung* contains an article by the novelist Spielhagen, defending Longfellow against Poe's celebrated accusation of plagiarism. One case brought forward is very curious. In *Graham's Magazine* for February 1843 appeared a little poem by Longfellow, purporting to be a translation from the German of Wolff. Poe discovered that the poem is substantially identical with one of Motherwell's ballads, and expressed doubts whether any German original existed. As a matter of fact, a certain O. L. B. Wolff had published his poem at Frankfort-on-Main in 1837. And the proof

that Longfellow had translated from Wolff happens to be decisive. Motherwell's two first lines are—

"High upon Hiellands
And low upon Tay."

These Wolff had mistranslated—

"Hoch auf dem Hochland
Und tief an dem Tag."

And Longfellow faithfully rendered the mistranslation—

"High on the highlands
And deep in the day."

THE eleventh volume of Herzog's *Protestant Encyclopaedia* (to be condensed into three volumes by the skilful hands of Prof. Schaff) will contain an article on the Pentateuch by Prof. H. L. Strack, of Berlin, with a sight of which in print we have been favoured. Its peculiar merit lies in its accurate exhibition of at least the main points on which the Pentateuch controversy is by scholars of the present day thought to depend. Dr. Strack takes up a decided position with reference to Dr. Wellhausen, who, he thinks, argues with too much positiveness from the non-observance of a law to its non-existence. But the temperateness with which he writes contrasts favourably with the vehement and irritating language, more worthy of the advocate than of the critic, still too prevalent, especially in Scotland and America. We believe we are not mistaken in stating that Dr. Wellhausen, since his removal from Greifswald to Halle, has been partly occupied in the completion of the second volume of his *Geschichte*.

RICHARD WAGNER's autobiography is almost ready.

WERNER's new novel is entitled *Der Egoist* (Stuttgart: Spemann).

WE have lately received the fifth volume of Paul von Lilienfeld's *Gedanken über die Socialwissenschaft der Zukunft*, published at Mitau, in Russia. The first volume, under the special title "Human Society as a Real Organism," appeared in 1873. The second, "Social Laws," followed in 1875; the third, "Social Psychophysics," in 1877; the fourth, "Social Physiology," in 1879. The fifth and last volume treats of Religion, considered from the standpoint of a genetic social science. The author is imperial governor of Courland. He is well read in the latest works on sociology published in England, and writes with great freedom both on social and religious problems.

THE Swiss epic poet, Pfarrer Heinrich Weber, the author of the *Laupenschlacht* and the *Albis*, has published a "national drama," as he calls it, of which the Zürich reformer, Ulrich Zwingli, is the hero. The proceeds of the book are to be given to the projected Zwingli-Denkmal.

A WORK upon the Order of St. John of Jerusalem and its archives at Malta will soon be published in the "Bibliothèque des Ecoles d'Athènes et de Rome," by M. J. Delaville le Roulx. It will consist of about a hundred documents of the eleventh and twelfth centuries relating to the history of the Hospitallers in Palestine. The editor has been occupied in special researches on the history of the Order for several years, and pointed out the importance of these inedited documents in 1879 to the Académie des Inscriptions.

THE lighting of the Bibliothèque royale at Brussels by electricity has not been successful. The flickering of the lamps was found very trying to the sight, and on one occasion the reading-room was left in sudden darkness.

AFTER a library edition of Fielding, it was to be expected that we should have a library edition of Richardson. The publication has been undertaken by Messrs. Sotheran, who

issue this month the first two volumes of an edition that will require ten more volumes to be complete. The remainder are to appear, two at a time, every alternate month of next year. The edition is to be limited to 750 copies, and we suspect that this number will exhaust the readers of the creator of the modern novel. The present instalment contains, somewhat awkwardly, two-thirds of *Pamela*, together with an Introduction substantially reprinted from Mr. Leslie Stephen's *Hours in a Library*. Prefixed to Vol. i., as a frontispiece, is a very creditable steel engraving after the portrait by Mengs. It may be assumed that there are to be no more illustrations, which we do not profess to regret. For a library edition is not the same thing as an *édition de luxe*. The end of the one is to occupy a not discreditable place on the shelves, and possibly to be read; the destiny of the other, merely to lie on the table. The type and paper of this edition entirely satisfy us, as does also the modest binding; but we could wish that the stitching had been stronger. This is a weak point with not a few English binders.

IN the notice of the performance of the "Ajax," at Cambridge, in the ACADEMY of December 9, it should have been stated that the quotations, when given in English, were from the version specially made by Prof. Jebb.

FRENCH JOTTINGS.

M. RENAN, it is said, will shortly collect, in a volume of *Souvenirs*, the autobiographical papers that he has been contributing to the *Revue des Deux-Mondes*.

M. VICTOR HUGO's *Torquemada* has been translated into German with the consent of the poet, and will be represented as a drama at the Carl Theater in Vienna.

M. EDMOND DE GONCOURT is engaged upon a new novel, to be called *La petite Fille du Maréchal*.

M. PAUL LACROIX, perhaps better known as "Bibliophile Jacob," has completed a new work, which will be published immediately under the title of *Louis XII et Anne de Bretagne*. It will have an etching of the author by his friend M. Lalauze.

M. LEROY-BEAULIEU, the political economist, will appear shortly in another field of letters, as the editor of a volume containing the correspondence of a Russian maid of honour with the Emperor Paul and his wife. This correspondence, which has been placed in his hands by the Princess Lisa Trubetskoy, will probably throw some light on a dark chapter of history.

It has been decided to collect the miscellaneous papers on historical subjects contributed to various Reviews, &c., by the late Jules Quicherat. They will form four volumes, of which the first will appear early next year.

A NOVELTY is announced at Paris which we do not recommend to our English confrères. It is a series of biographical sketches of journalists, written, not by themselves, but by one another.

M. CALMANN LÉVY has in his possession the original document signed by Lamartine, in which he sold his *Toussaint Louverture* to the predecessors of the present publishing firm. It contains the following curious proviso:—

"Il est bien entendu que, dans le cas où je deviendrais président de la République, je pourrais interdire ou suspendre la publication de *Toussaint Louverture*, en remboursant à MM. Michel Lévy frères la somme qu'ils m'ont donnée."

By the authority of the municipal council of Paris, a tablet has been placed on the house in the rue du Mont-Thabor in which Alfred de Musset died.

MM. HENRI GAIDOUZ AND PAUL SÉBILLOT have reprinted from the *Polybiblion*, and published at Strasbourg (Noiriel), a *Bibliographie des Traditions et de la Littérature populaire de l'Alsace*. It contains the titles of more than forty books and pamphlets, and about seventy articles in journals and other publications relating to the popular literature of Alsace, classified according to their subjects. Its joint authors, who lately reprinted for private circulation their bibliography of the popular literature of Brittany, are now engaged upon a work of the same nature which will deal with the whole of France.

THE *Revue politique et littéraire* for December 16 opens with a series of "Petits poèmes en prose," by M. Turgeneff, which were originally written in Russian and translated into French by the writer himself. It has also a notice of M. Sardou's "Fédora" by M. J. J. Weiss, who advises M^{me}. Sarah Bernhardt "de se défier de ses robes;" and a very favourable review of a volume just published by a French critic, M. Paul Oursel, upon Macaulay's Essays.

ORIGINAL VERSE.

POVERTY.

In days of old she lived a worshipped saint,
Her humble, lowly men by all adored.
Men loved the maid for following their Lord,
And though their love, perchance, was cold and faint,
Not like the passions of more human birth,
It was a pure and sacred flame, they said.
And she was one whom good men vowed to wed
And thus abjure the luring snares of earth.
Alas! as time went on such love grew rare,
And with men's favour went her honoured name,
Till sneers and cold contempt became her share
And she was fain to hide her head for shame.
At length, when left by all, Crime sought her hand,
And now his sons and hers infest the land.

I. M. ELTON.

OBITUARY.

GOTTFRIED KINKEL.

FOR long years resident in England, Gottfried Kinkel has died at Zürich, where he was one of the most popular professors at the Federal Polytechnicum. German literature suffers a grievous loss in the death of a poet of considerable merit, and a justly esteemed writer on the fine arts and their history. She counts now one less in the ranks, already much thinned by death, of the men of '48.

Born at Oberkassel, near Bonn, on August 15, 1815, the son of an orthodox clergyman, Kinkel started on the career of his father. Having received his university education at Bonn and Berlin, he set up, in 1836, as a *privat docent* for historical theology in the former university, but also turned with enthusiasm to the study of art—in the first instance, Christian art, to which he devoted a somewhat prolonged stay in Italy. In 1843 appeared his first collection of poems, which were favourably received, and from which he afterwards detached the little romantic epos, *Otto der Schütz*. It is by this poem that he is best known to the general public. It has passed through no less than fifty editions, a mark of popularity equalled or surpassed, among modern German poets, only by Uhland, Geibel, and Bodenstedt, with the two former of whom Kinkel's mind and manner had much affinity. In the same year he married; and his wife, a remarkable woman, greatly influenced his mind in a direction opposed to theology, which he formally abandoned in 1844 by taking his rank in the faculty of philosophy. In 1845 appeared the first volume of his *Geschichte der bildenden Künste bei den christ-*

lichen Völkern, and soon after he obtained his professorship. He threw himself with ardour into the political movement of 1848, and displayed rare eloquence on the side of a reconstitution of Germany in the sense of greater unity, with a democratic, nay, to some extent, socialist tendency. Tried in February 1849, at Cologne, for two press-offences, he was acquitted on one, and condemned to two months' imprisonment on the other. But he was, at the same time, elected a deputy for the Second Chamber of Prussia. After Frederick William IV. had refused the Imperial Crown offered to him by the Frankfort Parliament, Kinkel took part in the armed opposition to the Absolutists. Taken prisoner when the insurrectionary army of Baden succumbed, he was condemned to perpetual imprisonment in a fortress. But Gen. von Hirschfeld protested against the finding of the court-martial as too lenient. The King, as Commander-in-Chief, altered the judgment to death, and, by way of mercy, reduced the penalty to hard labour for life. Imprisonment in a fortress was, by Prussian law, a comparatively lenient form of punishment: there a man might be treated as a gentleman. Now the poet was reduced to wool-spinning in the felon's garb and with cropped hair; numerous engravings represent him thus. His enemies' thirst for vengeance was so little assuaged that, in April 1850, he was drawn from his cell to answer a fresh capital charge—the storming of the arsenal at Siegburg, in which he was reported to have taken part the year before. He conducted his own defence, and an eloquent speech procured his acquittal. Transported thence to the prison at Spandau, he was to see the hour of his deliverance drawing near. Amid widespread sympathy, a young and ardent pupil found means to procure Kinkel's escape from prison and flight to England in the autumn of 1850, aided by the Baroness Brünigk. Carl Schurz was then an enthusiastic and highly gifted undergraduate; he has lived to become, in America, a powerful speaker, a great helper in Lincoln's first and second canvass for presidency, United States Minister to Madrid, a senator, and—surely a rare thing for an immigrant—Home Secretary or Minister of the Interior.

In London, Kinkel became the head of one of the two sections of German political refugees, then very numerous, Arnold Ruge, who died two years ago at Brighton, being the leader of the other. The usual refugees' hopes were still entertained of a turn in the political wheel; and Kinkel went as an emissary to America, as did Kossuth about the same time, to agitate for help. The number of his speeches there was considerable. Returning to London in 1852, he found occupation as a teacher of literature, and of the theory and history of the fine arts. Some readers may recollect his activity at Bedford College; some, his heart-stirring oration at the Schiller Centenary held in the Crystal Palace in 1859. He founded in London the German journal the *Hermann*, which still exists, though no longer claiming to be inspired by his aims. He wrote a drama, "Nimrod" (1857), which has lately had some success on the stage. He also published some tales, the joint work of his gifted wife and himself, and edited her posthumous novel, *Hans Ibeles in London*, which is not without some value for contemporary portraiture. He had the grief to lose his wife by a fall from a window, and her death and burial form the subject of one of the noblest poems of their friend Freiligrath.

In 1866, Kinkel separated himself from some of his old friends by supporting the action of Prussia against Austria and the old Confederation—an action which, though far from his own youthful dreams, seemed to him, as to many others, an approach to otherwise unattainable ideals. But, unlike many

others, he never accepted or sought office under the victorious Hohenzollern. Appointed in 1866 Professor of Archaeology and History of Art at the Zürich Polytechnicum, he filled this post with credit till his death, which took place on November 14 last. He had become more and more silent on the subject of politics. Of his late works we may mention the epic poem, *Der Schmied von Antwerp* (1872), a pendant to *Otto der Schütz*; a second series of poems (1868); *Euripides und die bildende Kunst* (1872); *Peter Paul Rubens* (1874); *Mosaik zur Kunstgeschichte* (1876); and *Kunst und Kultur im alten Italien vor den Römern* (1878). Kinkel was an advocate for cremation.

EUG. OSWALD.

THE announcement of the death of Mr. Thomas Pitt Taswell-Langmead has been received with general regret. The bent of his future studies was shown during his college life at Oxford by his gaining the Stanhope Prize (1866) with an essay on the reign of Richard II. Subsequently, he edited, for one of the volumes of the *Miscellanies* of the Camden Society, Sir E. Lake's account of his interviews with Charles I. on being made a baronet. Mr. Taswell-Langmead's work on *English Constitutional History* was marked by great research and critical acumen. It was published in 1875, and met with such favour as to justify the issue of a second edition five years later. For some time past he has edited the *Law Magazine and Review*, contributing at the same time to its pages several articles on subjects possessing a legal and antiquarian interest. To the discreditable condition of our parish registers he drew special attention as well in that periodical as in separate publications, and he suggested many of the provisions in the Bill of Mr. Borlase, to which we referred at the time. Mr. Taswell-Langmead had only just been appointed to the Chair of English Constitutional Law and History at University College, London, when he was seized by his fatal illness, and he died at Brighton on December 8.

MR. ROBERT KEMP PHILIP, one of the most industrious compilers who has ever written in the English language, died at Claremont Square, Islington, on the last day of last month. He came to London in 1845, and since then has pursued a never-ceasing round of editing and publishing. At first he contented himself with assisting such well-known Radicals as Henry Vincent and John Saunders in bringing out the journals which propagated their views on politics; but after a few years he entered upon the congenial field of compilation. In 1856 he issued in monthly parts, under the title of *Enquire Within upon Everything*, a vast miscellany of curious information, which hit the public fancy with such effect that at least four hundred thousand copies have been sold since its first appearance. A great multitude of similar works soon followed; there was *The Biblical Reason Why*, *The Historical Reason Why*, *The Denominational Reason Why*, and so on *ad infinitum*, most of which passed into their ten, if not their twenty, thousands. When this vein was exhausted, Mr. Philip struck a new lode in the *History of Progress in Great Britain*, which was published as a whole in 1861, in two volumes, while many sections obtained a wide circulation in separate parts. Within the last ten years he has compiled a series of "panoramic guides" for the chief English railways (including the Midland, the London and South-Western, the North-Western, and the Great Eastern), descriptive of the principal objects of interest on the main lines and the more important branches. The huge petition of the National Convention, which was signed by more than three million persons, and borne into the

House of Commons in May 1842 by sixteen masons, was drawn up by Mr. Philp. At the time of his death he had completed his sixty-third year.

MAGAZINES AND REVIEWS.

MR. GILES'S critique on Mr. Balfour's translation of "Chuang tsze," with which the current number of the *China Review* opens, furnishes a characteristic instance of the misdirected energy which has of late years been so observable among Chinese scholars in China. Mr. Giles is not content with telling us that Mr. Balfour's translation is faulty, but must needs fill ten or more closely printed pages with instances of passages which he considers to be incorrectly rendered. When we remember the immense amount of work which lies before Sinologists, it is to be regretted that time should have been spent on the elaboration of these detailed passages which might have been far more profitably employed in original work. By every earnest worker in the field of Chinese studies the one thing to be desired is more time, and wasteful expenditure of that inestimable commodity is an offence. In this number Mr. Parker brings to a conclusion his very interesting account of his journey in Northern Sz-chuan. Though possessing neither the literary excellence nor the subjects of philological interest with which Mr. Baber's paper on his travels in the same province abounds, it contains a vast amount of information which will be valuable both to geographers and to men of commerce. Mr. Eastlake contributes an article on the "Chinese Reed Organ," the introduction of which into Europe led, according to Messrs. Stainer and Barrett, to the invention of the accordion and harmonium. In "Notes on Hainan and its Aborigines," Mr. Calder gives a description of the Li inhabitants of the island. Particular interest attaches to the Li people, since, before the advent of the Chinese into the middle kingdom, they formed one of the most powerful of the aboriginal tribes of Southern China. In the general displacement of tribes consequent upon the advance of the Chinese, the Li migrated southwards, and are now mainly located in Cochin China. The number closes with notices of new books and with some well-selected notes and queries.

In the *Revista Contemporanea*, Don Vicente Tinajero commences an interesting study on the "Moallakas," the early Arabic poems deposited in the Caaba at Mecca. Señor de Liñan y Eguizabal comments on the inaugural speech of Romero y Robledo, president of the Royal Academy of Jurisprudence, as an instance of the Catholic reaction now taking place in Spain. Becerro de Bengoa reports on the progress of electricity in the exhibition at Munich. The anonymous narrative of the treatment of the Indians by the United States Government is completed; and a lecture by E. Saavedra, giving a rapid outline of early Oriental history, is reproduced in this number.

THE NEW DICTIONARY OF NATIONAL BIOGRAPHY.

THE new Dictionary of National Biography, to be published by Messrs. Smith, Elder and Co., is intended to follow the general plan of the *Biographie universelle* or the forthcoming dictionary of German biography. It will include English, Scotch, and Irish names from the earliest period; but it will not include any names of living persons. Americans will only be included for the period before the separation of the two countries.

It is proposed to include a considerably larger number of British names than has hitherto

appeared in any biographical dictionary. The scale of treatment is intended to be about the same as that adopted in the dictionary published by the Useful Knowledge Society, which unfortunately stopped at the letter A. Importance will be attached to a full reference to original authorities; and it is hoped to obtain the assistance of many writers who have made special studies of different departments of biography. Promises of co-operation have been received from many of the most competent historians of the day.

Lists of names intended for insertion will be issued in a short time, and will be furnished, on application, to anyone who is willing to read them with a view to contributing or to noting errors or omissions. Notice will be given in due time of the proposed date of publication and other particulars. All communications should be addressed to the editor, Mr. Leslie Stephen, care of Messrs. Smith, Elder and Co., 15 Waterloo Place.

AMERICAN PUBLISHERS AND ENGLISH AUTHORS.

WITH reference to a discussion started in this country, the editors of the *New York Critic* have addressed a circular letter to some of the chief firms of American publishers, and received the following replies:—

"Our reprints of English books in recent years have been almost wholly of scientific and historic works, and for these we in almost all instances pay the authors a royalty of ten per cent. on the retail price, the same that is usually paid to native authors. Herbert Spencer, Darwin, Huxley, Tyn-dall, Lubbock, Bastian, Carpenter, Bagehot, Bain, Tylor, Lyell, Maudsley, Jevons, Roscoe, and Miss Buckley are among those regularly paid in this way. We pay the same royalty to all the authors of the volumes in the International Scientific Series, with the exception of those works by Continental writers which have to be translated. In these cases the copyright is a little less. We also pay a royalty on all the volumes of the Science, Literary, and Historic Primers. We pay Lecky and Robertson Smith the same royalty that we pay to American authors. We paid on Beaconsfield's *Endymion* the customary ten per cent., but this went to the English publishers, who had purchased the work in full. We paid Rhoda Broughton, until her last novel, 1,000 dollars for each book, but the opposition editions now make it impossible to pay so much. *Vice-Versa* was not printed from advance sheets, and there are three opposition editions; but we sent the author, notwithstanding, an honorarium."

"D. APPLETON & Co."

"We publish no English material for which we have not made payment, and the amounts so paid are not dictated by ourselves, but are those proposed by the English authors, or by the English publishers who, by arrangement with such authors, have the right to speak for them. It is our belief, from our knowledge of the methods of our fellow-publishers, that all the houses in good standing in the American publishing fraternity are now following the same practice as ourselves, and that each house makes a point of respecting the foreign purchases and arrangements of the others. We also know from personal knowledge that, among houses of similar standing in Great Britain, such practice is by no means so uniform—that American material is much more frequently 'appropriated' without any recognition whatever, and that there is much less readiness on the part of one house to respect the American arrangements and purchases by another. We find that we have now upon our list nearly two hundred works which we issue in this country by arrangement with, or purchase from, British houses. O'Donovan's *Mere Oasis*, which we have just published, was offered simultaneously to several American houses, and was finally placed in our hands because our offer was the most favourable."

"G. P. PUTNAM'S SONS."

"It is, and has been, our uniform custom to pay to foreign authors an equitable share in the profits realised from the sales of our editions of their

books. The cheap reprints of such books now flooding the market have so cut into the sales of the authorised editions that the profits are often, indeed usually, very small. Nevertheless, we always pay the author something. Not infrequently we have paid for the advance sheets of books that have proved a loss to ourselves. Before the advent of the Seaside and kindred 'Libraries,' when what are known as the 'trade courtesy rules' (still in force with all reputable publishers, but ignored by the 'pirates') gave the authorised American publisher some protection in his ventures, we were enabled to pay large sums for the advance sheets of foreign books. For instance, we paid Ouida £300 for each of her novels, and we have paid as much for some of Geo. MacDonald's books, and of Bulwer's."

"J. B. LIPPINCOTT & Co."

"The firms of which we are the successors paid very considerable amounts to English authors; but since the present firm was organised, the inducement to buy foreign productions has been reduced to a minimum by the Seaside and other libraries, which reprint immediately any book worth paying for."

"HOUGHTON, MIFFLIN & Co."

"Messrs. Charles Scribner's Sons—whose list is made up largely of important English works—state that it has always been their custom to pay trans-Atlantic authors—or publishers, as the case may be—for books which they republish here. In some instances, a per-centage has been paid; in others, payment has been made in the form of 'cash down.' They have put thousands of dollars into English pockets."

"Messrs. Dodd, Mead and Co. declare that they have always paid English authors whose works have reached a profitable sale in their hands. They paid Mrs. Charles, the author of *The Schönberg-Cotta Family*, large sums—thousands of dollars—for her earlier works, and have continued to pay her for her later and less popular writings. They have also paid Hesba Stretton and Edward Garrett regularly, through a period of years, and in several cases where their own profit was seriously curtailed by opposition reprints."

"Messrs. John Wiley's Sons say that they offered Mr. Ruskin 5,000 dollars for the privilege of publishing an authorised American edition of his works; but that their offer was declined on the ground that he did not wish any but his own editions to be in circulation. The latest addition to their series of Ruskin's writings is the volume of early poems, which, by-the-way, lacks twenty-two of the fifty-one poems in the original; but the difference in price is about 198 dollars!"

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BELOT, Ad. Les Fugitives de Vienne. Paris: Dentu. 3 fr.
BONNAFFRE, E. Recherches sur les Collections des Richelieu. Paris: Pion. 8 fr.
CAIGNAT, R. Explorations épigraphiques et archéologiques en Tunisie. 1^{re} fasc. Paris: Thorin. 6 fr. 50 c.
CLARKE, J. Un Enlèvement au 18^e Siècle: d'après des Documents tirés des Archives nationales. Paris: Dentu. 10 fr.
CHAM, Les Folies parisiennes, 1864-79. Avec une Introduction par G. Gémus. Paris: Calmann Lévy. 20 fr.
GAFFAREL, P. L'Algérie: Histoire, Conquête et Colonisation. Paris: Firmin-Didot. 30 fr.
JATTA, G. Le Moneta di argento della Magna Grecia. Napoli: Detken & Rocholl. 10 fr.
LESCURE, M. de Le Monde enchanté: Choix de Contes de Fées du 17^e et du 18^e Siècle. Paris: Firmin-Didot. 10 fr.
MOTHER, O. Die Baukunst d. Mittelalters in Italien von der ersten Entwickelg. bis zu ihrer höchsten Blüthe. 3. Thl. Jena: Costenoble. 8 M.
NANI, A. Genova e il suo Tempio di Possagno. Treviso: Novelli. 6 L.
PIEDAGNEL, A. Hier. Illustré de 110 Dessins originaux de Paul Avril. Paris: Biquette. 15 fr.
RECUEIL, nouveau, général de Traités et autres Actes relatifs aux Rapports de Droit international. Continuation du grand Recueil de G. F. de Martens par Ch. Samwer et J. Hoff. 2^e Série. T. 7. 3^e Livr. Göttingen: Dieterich. 8 M.
SALVO DI PIETROGANZILI, R. La Sicilia e il Viaggio dei Sovrani. Palermo: Pedone-Lauriel. 25 L.

HISTORY.

- CAVOUR, G. de. Lettres édité et inédite. Raccolte et illustrée da L. Chisla. Vol. I. 1821-52. Turin: Loescher. 8 fr.
CORAZZINI, F. Storia della Marina italiana antica. Livorno: Giusti. 4 L.
CORRESPONDENZ, politische. Friedrich's d. Grossen. 9. Bd. Berlin: Duncker. 12 M.
FERRAI, L. Costume de' Medici. Bologna: Zanichelli. 4 L.

PHYSICAL SCIENCE.

- BEYERINCK, W. Beobachtungen über die ersten Entwicklungsphasen einiger Cynipidengallen. Amsterdam: J. Müller. 7s.
- HEBE, O. Flora fossilis Groenlandica. 1. Thl. Zürich: Wurst. 33 M.
- LAPPARENT, A. de. Traité de Géologie. Paris: Savy. 24 fr.
- LORENZ V. LIEBOWITZ, J. Die geologischen Verhältnisse v. Grund u. Boden. Wien: Braumüller. 8 M.
- RICHTHOFFEN, F. Frh. v. China. Ergebnisse einiger Reisen u. darauf gegründeter Studien. 4. Bd. Palaeontologischer Thl. Berlin: D. Reimer. 32 M.
- STERNBERG, E. Lichenes helvetici eorumque stationes et distributio. Fasc. 1. St. Gallen: Köppl. 4 M.
- THOMSEN, J. Thermochemische Untersuchungen. 2. Bd. Metalloide. Leipzig: Barth. 12 M.
- TRIMBLE, S. Einige Untersuchungen über die vom Monde abgehende Periode d. Nordlichtes. Christiania: Dybwad. 1s. 6d.

PHILOLOGY.

- BUSE, J. Die Congruenz d. Participii praeteriti in activer Verbalconstruction im Altfranzösischen bis zum Anfang d. 13. Jahrh. Göttingen: Deublich. 1 M. 20 Pf.
- CORPUS inscriptionum Latinarum. Vol. VI. Pars 2. Inscriptiones urbis Romae Latinae, edd. E. Bormann, G. Hansen, Ch. Huelsen. Pars 2. Berlin: G. Reimer. 90 M.
- DUMMLER, F. Antisthenes. Berlin: Weidmann. 1 M. 60 Pf.
- FUMI, F. G. Contributi alla storia comparata della Dialectologia latina. Palermo: Pedone-Lauriel. 5 M.
- KALVENIACKI, E. Kleinere altpolnische Texte aus Handschriften d. 15. u. d. Anfangs d. 16. Jahrhunderts. Wien: Gerold's Sohn. 89 Pf.
- ORR, J. J. Interpolation u. Responsion in den jambischen Partien der Andromache d. Euripides. Berlin: Weidmann. 1 M.
- ZINOWIEFF, A. Beiträge zur Kritik der dritten Dekade d. Livius. I. Wien: Gerold's Sohn. 40 Pf.

CORRESPONDENCE.

"SANDIE MACPHERSON."

London: Dec. 21, 1882.

A little sketch of mine, under the above title, published in this month's *Belgravia*, has been described in several quarters as an attack on the memory of the late Mr. Thomas Carlyle. I wrote it, alas! in sheer innocence of heart, never dreaming that anyone would take it seriously, or as sheer matter of fact. But what if, after all, Carlyle had his Sandie Macpherson? Every successful man is similarly afflicted in one way or another; and it struck me as an amusing idea to fasten the unbelieving incubus on the shoulders of the most self-conscious and Philistine-compelling literary man of this generation. In future, when I attempt any other humorous sketch, I shall be inclined to print at the beginning the form of warning adopted by Transatlantic jokers: "*N.B.—This is wrote sarcastick!*" ROBERT BUCHANAN.

A CALUMNY ON MARAT DISPROVED.

1 Clarendon Villas, Oxford: Dec. 16, 1882.

There was published in the *ACADEMY* of September 23 an account of the lost medical work of Jean-Paul Marat, which contained an appeal for assistance in investigating his life in England between the years 1766 and 1777. I have received several letters on the question, showing the interest taken by students of the history of the French Revolution in clearing up the veil which lies over much of Marat's early life, very many of which, including one from a distinguished professor of chemistry, refer to what seems to be a well-known scandal with regard to Marat's life in England—to the effect that he was once a master at the Warrington Academy, that he was condemned to five years' penal servitude for robbing the Ashmolean Museum at Oxford, that he then failed as a bookseller at Bristol and became bankrupt, and that he was recognised in the National Convention at Paris by someone who had relieved him at Bristol.

This story is originally to be found in a note to a history of the Warrington Academy contained in the *Monthly Repository*, to which I found a reference in a MS. note in a copy of one of Marat's works, *The Chains of Slavery*, in the British Museum. I was convinced of its falsity from internal evidence, because Brissot, who thoroughly knew the details of Marat's life in

England, where he lived for many years, never mentioned this scandal in his *Mémoires*, which were written when he was himself in prison, and his party overthrown by Marat's attacks; but, finding the story to be generally known and many times reprinted, I determined to trace it out thoroughly, and have at last been successful. The first difficulty was the date of the theft, to which I at last found a clue in a MS. letter (dated February 19, 1776), in a collection of odd papers possessed by the Ashmolean Museum, from a silversmith of Norwich, who declares that he had bought certain medals from a foreigner of the name of Mara, who had been in Norwich, where he had worn a gold chain, formerly belonging to Elias Ashmole, and into whose antecedents he had not enquired owing to his being accompanied by "Mr. Rigby, one of the principal surgeons in this city, who had known Mara at Warrington." Having got this clue, I was enabled to trace the discovery of the theft, and the capture and trial of the thief, in the *Oxford Journal*, of which a complete series is contained in the Camera Radcliviana. It appears that a man named Le Maitre, alias Matra, alias Mara, alias Matthews, had been for some time a teacher of drawing for tambour, and a designer of tambour waistcoats in Oxford. He had been formerly a teacher in the Unitarian Academy at Warrington, and had stolen from the Ashmolean Museum at Oxford several medals and coins—and the gold chain which the Elector of Brandenburg had sent to the famous founder of the Ashmolean Museum, Elias Ashmole—in the early part of February (the indictment says between the 3rd and 5th) 1776. He was arrested, owing to the advertisement of Sir John Fielding, in Dublin, on February 26, and was convicted of the theft in Oxford on the clearest evidence, on March 6, 1777, when he was sentenced by Baron Eyre to five years' hard labour in the hulks on the Thames.

That this man was afterwards a bankrupt bookseller is very probable; but the following considerations will show that the convicted thief, John Peter le Maitre, was quite a distinct individual from Jean-Paul Marat.

We know indisputably that Jean-Paul Marat had been for some years a doctor practising in London; that he had received the degree of M.D. at St. Andrews on June 30, 1775; that he published a medical pamphlet on a disease of the eyes on January 1, 1776, dated Church Street, Soho (see *ACADEMY*, September 23), and that he was appointed physician to the Gardes du Corps of the comte d'Artois on June 24, 1777. He cannot, therefore, be identical with the thief who was condemned to the hulks on March 6, 1777. The mistake has arisen from the fact that one of the thief's aliases was Mara, and from the defective eyesight of the worthy inhabitant of Bristol who identified the "Ami du Peuple" in the Convention with the bankrupt bookseller. Such points may seem very unimportant, but it is from such stories and false identifications that the ordinary idea of Marat has been conceived, and it is on them that the belief in his worthlessness and villainy is based; and it is only by disproving the existence of the false Marat that we can hope to understand the real personality of the "Ami du Peuple." I may state, in conclusion, that there is a mention of the trial of Le Maitre, alias Matra, in the *Annual Register* for 1777, p. 184.

H. MORSE STEPHENS.

APPOINTMENTS FOR NEXT WEEK.

THURSDAY, Dec. 28, 3 p.m. Royal Institution: "Light and the Eye," I., by Prof. Tyndall.
7 p.m. London Institution: "Ether and its Functions," by Prof. O. J. Lodge.
SATURDAY, Dec. 30, 3 p.m. Royal Institution: "Light and the Eye," II., by Prof. Tyndall.

SCIENCE.

Trübner's "Collection of Simplified Grammars." Edited by E. H. Palmer. II. *The Hungarian Language*. By Ignatius Singer. (Trübner.)

THE grammar of the Hungarian language never fails to excite the admiration of those who study it. It contains so little of the arbitrary, the superfluous, the obsolete, which take up so much room in the grammars of languages more widely known. For this reason the Hungarian lends itself more readily than most others to the interesting experiment attempted in the series of "Simplified Grammars"—that of compressing the whole grammar of a language into a few short pages. Thus the second volume of the series, allowing, as it does, eighty-eight pages to Hungarian, is by no means the *tour de force* that the first was, where Prof. Palmer compressed Arabic into fifty pages, leaving only twenty-seven each for Hindustani and Persian. Indeed, it is easy to see how M. Singer might in many places have been with advantage more concise. An exaggerated distrust of his reader's intelligence often leads him to repeat rules already laid down, and his repetitions and qualifications sometimes remind us of the long letter apologised for on the ground that the writer had not time to make it shorter. The book does not come up to the high standard laid down in Prof. Palmer's Preface. The apparent discrepancies and so-called irregularities of the language are by no means clearly shown to be only natural euphonic changes, nor are the usual paradigms and tables always omitted or compressed where they might have been. Nor is this Grammar, as might be supposed from an expression in the Preface, the first Hungarian Grammar in the English language. M. Singer has probably never heard of the Grammars of M. Wékey and M. Csink. In point of handiness and practical usefulness the book before us certainly represents an advance.

It is in his treatment of the cases that we think M. Singer's method most mistaken. In the strict sense of the word, cases such as figure in the Latin grammar are unknown in Hungarian, with the doubtful exception of a form most often used to mark the direct object of the verb, which may therefore be called an accusative. The relations expressed in Latin by the dative, the accusative with, and the ablative with or without, a preposition, are in Hungarian expressed by postpositions suffixed to the bare nominal root. Since in the case of the subject of the sentence, in Latin the nominative case, there are no such relations, the Hungarian uses the bare nominal root. Thus the forms corresponding to the Latin dative, to the ablative, to the ablative and accusative with prepositions, stand in Hungarian on one and the same line. If we call *háznak*, "to a house," the dative case, we ought to call, as many grammarians have done, *házban*, "in a house," the inessive case; *házzal*, "with a house," the comitative case; and so on, until the whole stock of postpositions in the language is exhausted. As many as sixteen cases have been counted in Finnish on this system, which is at any rate consistent. What is not consistent is to describe, as M. Singer does, one postposition

as a case-ending, while denying that title to the rest; and to do so merely because the Latin expressed the dative by a special inflection, while for the inessive, the comitative, &c., it made use of prepositions. Yet in his Preface he complains that "in most Hungarian Grammars the language is forced to accommodate itself to this framework of the Latin system."

But, not content with retaining unsuitable materials from the Latin grammar, M. Singer displays a misplaced ingenuity in inventing or adopting further complications, and so contrives to darken with words a very simple matter. He first tells us that the Hungarian noun has five cases, of which the genitive is placed third in his arrangement. By this genitive is meant the form in *-é*, which is really a new noun, and can be as fully declined as any other noun in the language. As Riedl observes, "Er ersetzt den im magyarischen fehlenden genitiv." Above and below this genitive we find placed respectively the "attributive or possessive" and the "dative." Now these are really one and the same word—e.g., *háznak*. M. Singer admits that they are "the same in form," but adds that they "have no other relation than similarity of orthography." On the same principle he should maintain that *mihi* is not the same case in the sentences *mihi est domus* and *mihi dat domum*. The two cases are exactly parallel. In Latin we say *mihi est domus*; in Hungarian *mihi est domus meus—nekem van házam*. Nay, so far from indispensable is M. Singer's "attributive and possessive" that we can express the fact "I have a house" by *est domus meus—van házam*.

A good Hungarian Grammar necessarily begins by a sufficient discussion of the sounds of the Hungarian language and the laws of its euphonic changes. These once mastered, apparent irregularities disappear, or at any rate are reduced to a minimum. Now M. Singer's treatment of Hungarian sounds is neither full, nor clear, nor systematic. It would have taken up but little room to have given the correspondences between the vowels of the two classes in the manner M. Simonyi has done in his excellent *Systematic Grammar*. In the book before us, dotted *e* and undotted *e* seem strangely reversed; and the present writer must protest against the statement that any sound in received Hungarian is equivalent to the English *u* in *but*. In fact, the dotted *e* is our *e* in *bed*, and the undotted *e* is our *a* in *bad*, two sounds many Hungarians find difficult to distinguish whether in their own language or in English. In speaking of vowel harmony (p. 5) M. Singer tells us that "flats and sharps never occur in the same word," and among the sharps he includes both dotted *e* and undotted *e*. When he thus worded his rule, he must have forgotten the word *Deák*. M. Simonyi shows that M. Singer's "mediates" are sharps like the rest, and formulates the rule thus: "Of sharp (*magas*) there can occur in flat (*mély*) words only *é, e, i, í*." So, too, when M. Singer goes on to say, "the mediates occur in both, and such words are then called mixed; they take the suffixes either of the one or of the other class," he uses language that may easily be misunderstood by the beginner. Of course he means to say that each of the words in

which mediate vowels occur belongs either to one class or to the other, not that such words may be treated as if they belonged to both.

Space does not permit us to discuss at length several other points in respect of which we are obliged to disagree with M. Singer, or think his treatment inadequate. *Varni*—we have elsewhere always found it spelt with double *r*—means to *sew* with a needle and thread, not to *sow* as the husbandman does his seed. *Nincs* is certainly not a contraction of *nem* and *van* (p. 76), but a Slavonic word, slightly changed in Hungarian. To *atya*, *anya*, *bátya* (p. 19), should have been added *apa*, "father;" *ipa*, "father-in-law;" *néne*, "elder sister;" whereby the reader might have observed that they are all words denoting relationship, in frequent use and belonging doubtless to the oldest stratum of the language. They are, in fact, what Mr. Tylor calls "nursery words." *Első* (p. 30) should have been illustrated by the similar forms *felső*, "highest;" *alsó*, "lowest;" *hátsó*, "hindmost;" and the reader told that this was the old Hungarian way of forming such superlatives as were thought wanted before the use of the prefix *leg* had been learnt from the Slavonic languages. But etymology, like phonetics, is unduly neglected in M. Singer's book.

ARTHUR J. PATTERSON.

CORRESPONDENCE.

THE LANGUAGE OF HOMER.

Oriel College, Oxford: Dec. 18, 1882.

As Prof. Mahaffy, in his flattering review of my *Homeric Grammar*, has raised some questions which do not directly fall within the subject of that book, it may not be improper that I should make some reply in the columns of the ACADEMY. In doing so I shall endeavour to avoid the "ambiguous and neutral flavour" of which he complains (perhaps with reason), and to imitate his own more definitely controversial attitude.

Regarding the general plan of the book, however, I may say that in my view a "Grammar" should give, in the first instance, only a careful analysis and register of the facts of a language. The inferences to be drawn from the language of Homer are of great interest for the "Homeric question;" but it seems to me safer and more scientific to leave them to follow when the groundwork of facts has been laid. On this method we begin without making any assumption; and if it is found possible to construct a grammar from the documents before us, that circumstance is enough to show that the language which they exhibit possesses in some degree a uniform and homogeneous character. We can then go on to trace the finer differences which may prove the distinct authorship of the *Iliad* and *Odyssey*, or of particular books in each poem. But when we begin to argue from these differences, and to use them to decide questions of date and authorship, we are leaving the province of grammar, and entering upon that of the so-called higher criticism. For then we have to consider not only whether the differences exist, but how much they prove, either by themselves or in combination with other arguments.

Prof. Mahaffy founds an important argument upon the archaic and pseudo-archaic forms which I recognise in Homer. By these, he says, "the German authors from whom the facts are cited meant the existence of older or of invented forms in a comparatively late and literary age—say the seventh century B.C." It is difficult to answer this without knowing

who the German authors in question are. The facts are of that obvious kind that does not need support from authority. If, however, there are any German authors who assign the bulk of the Homeric language to the seventh century B.C., I can only say that I should be glad to be referred to them, and to make such use as I can of the facts which they may have produced. On the other hand, Prof. Mahaffy somewhat overstates my view of the antiquity of the Homeric language when he understands me to hold that "the bulk of Homer came from a time when Aeolisms and Ionisms had not yet been clearly distinguished." I only maintain that several forms which the ancient grammarians call Aeolisms, because they are found in the historical Aeolic, may have been used in the old Ionic of Homeric times. That is to say, I believe that the distinction between the two dialects was less in Homeric times—not that it did not exist at all. This view would, I think, be accepted by my "authorities"—if their assent is necessary—and, indeed, it is tacitly assumed by nearly every writer who does not admit an arbitrary mixture of dialects in Homer.

A word may be said here on the examples of formation by analogy, many of which Prof. Mahaffy thinks should be reckoned under the head of "pseudo-archaism." This may be so in some cases; but analogy is a force that is always at work in language, quite apart from the poetical tradition or convention that leads to pseudo-archaism. When Prof. Mahaffy asks "who created them by analogy?" the answer may be, the people at large.

The main issue, however, turns upon the comparison of the Homeric language with the later stages of Greek; and, though I do not profess to have gone fully into this subject, I have certainly called attention to many points of difference, and have thus suggested inferences which Prof. Mahaffy was entitled to criticise. His objections seem to be mainly (1) that I have not compared Homeric and Herodotean grammar, and (2) that I have explained away agreements between Homeric and Attic grammar as "survivals" or "reminiscences" of Homer, thus minimising the amount of likeness. A full reply on these topics would evidently demand a great deal of space. As to the former, I must content myself with the assertion that, where there is a marked difference between Homeric and Attic grammar, the usage of Herodotus is (roughly speaking) the same as that of the Attic writers. Prof. Mahaffy has certainly not proved the contrary of this proposition. By way of example, he urges that *tnesis* is not peculiar to Homer—that it occurs constantly in Herodotus, and is not unknown in Attic. In a sense, this is true. But then, (1) the *tnesis* of Herodotus is utterly different from the *tnesis* of Homer, and (2) the *tnesis* of Herodotus is closely akin to the *tnesis* which we find not unfrequently in Attic poetry. For in Herodotus and the Attic poets *tnesis* is not only much less common than in Homer, but it is restricted in nearly the same way—viz., by being confined to the insertion of short particles between the preposition and the verb; in both, therefore, it is a mere relic of the original freedom of collocation, such as we find in Homer. A better example might have been found in the Herodotean use of the article as a relative, a use which is Homeric, and not (broadly speaking) Attic. But, in this instance, too, Herodotean usage has departed widely from Homer, though in a different direction from that taken by Attic Greek.

With regard to the second head—the explanation of Attic uses as "survivals" of Homer—I cannot admit that this process necessarily involves a *petitio principii*. An idiom may be recognised as a survival in Attic on grounds that are quite independent of its occurrence or non-occurrence in Homer. To take Prof.

Mahaffy's instance, the use of *did* in Sophocles' *δὶ αἰθέρα τεκνυόμενους* may fairly be pronounced archaic, because it is exceptional, and because it is not found in contemporary prose. When we find that the same construction is by no means exceptional in Homer, it becomes very probable, to say the least, that Sophocles in using it was influenced by recollection, conscious or unconscious, of Homer. The case of *δὶα στόμα* is slightly different, because that is a fixed poetical phrase, not the coinage of a single poet. It is therefore one of the many instances of "survival" properly so called—i.e., of the isolated preservation of constructions that are no longer part of the living *usus loquendi*. To tell us that we are simply to register these as "cases of likeness" between Homeric and Attic grammar is to bid us shut our eyes to the most instructive phenomena.

I find it difficult to understand Prof. Mahaffy when he objects to my account of this use of *did* as "distinctly Homeric" that the construction is frequent in the *Odyssey* and in x. and xxiv. of the *Iliad*. "The Greek of the latest parts of the poems" is certainly, in my mind, "severed in time from the classical Greek we know." That it is so is part of the proof of the general antiquity of the poems. The peculiarities which distinguish these probably later books show the directions in which the language tended, but they carry us a very short way in those directions. Prof. Mahaffy complains that I say very little about variations among the books of the *Odyssey*, and explains this—somewhat unkindly—by supposing that "the Germans have not yet subjected the *Odyssey* to searching verbal criticism." May it not be that "the Germans," with all their mysterious power of detecting the presence of variations, have not succeeded in this case in finding any?

The last part of Prof. Mahaffy's article raises a question of method, about which I wish to add a very few words. He strongly objects to the explanations of Homeric forms in the course of the *Grammar* (but always with a difference of type), drawn, as he says, "from the secrets of comparative linguistics." I venture to think that comparative linguistics is not so abstruse and mysterious as Prof. Mahaffy imagines, and that it has reached results which are neither "doubtful" nor "purely hypothetical." I should have been sorry to banish explanation of forms, and I do not see in what sense the book would become more "practical" by its absence. Let me say further that I had no intention of speaking slightly of the more recent writers on linguistics, though I cannot call them a school. The sentence to which Prof. Mahaffy refers does not mention Fick and Bezenberger, but F. de Saussure, Brugman, and Joh. Schmidt—scholars whose merits are not enhanced, surely, by being brought together in a school. It is true that, as I have been reminded by a well-informed writer in the *ACADEMY* (October 28, p. 315), Delbrück has recognised a common element in the great advances which have been made of late years, especially in the department of phonetics. But I cannot see that these recent discoveries, with all their value and importance, involve any common principles other than the principles which lie at the foundation of all true science. Even the much-debated maxim, that "phonetic laws admit of no exceptions," when properly understood (i.e., not taken to mean that all phonetic laws are already known) is no more than the expression of an ideal to which the science of language should always seek to approximate.

D. B. MONRO.

NOTES OF TRAVEL.

WE hear that Mr. Doughty intends to publish a book describing his travels in North-western Arabia,

On December 15, F. Schulthess, of Zürich, issued the first number of the *Schweizer Alpenzeitung*, which is to take the place of the defunct *Alpenpost* as the organ of the German-speaking sections of the Swiss Alpenklub. It is edited by Pfarrer H. Lavater, of Zürich, who has obtained the support of several eminent "Alpinists," including Dr. von Tschudi, of St. Gallen; Prof. Albert Heim, of Zürich; Prof. R. Rahn, of Zürich; the topographers and engineers, F. Becker, of Lugano, and Xav. Imfeld, of Sarnen; Pfarrer Ernst Buss, of Glarus; and other familiar names. The *Alpenzeitung* will appear every alternate week.

WITH reference to a paragraph published in the *ACADEMY* of November 25, about a Russian expedition to Central Africa, M. Ferdinand Karol writes to us that in no sense is the expedition a Russian one. It was planned by a Polish gentleman who is now at the head of it, and was promoted, as an undertaking of a purely Polish character, by several noblemen of that nationality, especially by Count Tyżkiewicz and M. Rogozinski. The five gentlemen who compose the expedition are all Poles. M. Karol adds that the statement with respect to the starting of the expedition in the spring is incorrect, as he has read a letter from one of its members dated December 11, the day of sailing from Havre to Madeira, and thence to Fernando Po.

SCIENCE NOTES.

ANOTHER attempt is to be made in the beginning of next year to start a scientific weekly paper in America, of the same standard as our *Nature*, and (like it) illustrated. The title chosen is *Science*; the editor is to be Mr. Samuel H. Scudder, who resigns his post of assistant librarian at Harvard University; and the publisher is Mr. Moses King, of Cambridge. An influential body of scientific men have united to support the venture, with Dr. A. Graham Bell at their head.

PROF. TYNDALL will, on Thursday next (December 26), at 3 o'clock, give the first of a course of six lectures, at the Royal Institution (adapted to a juvenile auditory), on "Light and the Eye."

THE Swiss list of subscriptions to the "Darwin-Denkmal" contains 139 signatures from the Aargau, 109 from St. Gallen, 82 from Basel, 75 from Neuchâtel, 67 from Zürich, 55 from Ticino, 50 from Thurgau, 37 from Geneva, and 13 from Luzern.

PHILOLOGY NOTES.

A NEW edition of Prof. Schrader's well-known work, *The Cuneiform Inscriptions and the Old Testament*, has just been published by J. Ricker, of Giessen. It forms a volume of 618 pages, and contains much new material. Prof. Kiepert, of Berlin, contributes an instructive map, and Dr. Haupt, of Göttingen, a revised translation of the Deluge Tablets. Full glossaries and indices are added.

ANOTHER inscription in an archaic Italian dialect was recently discovered in the ancient Superaequum, in the district of Sulmona. The shape of the letters and the punctuation resemble those on the stones of Crecchio and Bellante, which are now preserved in the Museo nazionale at Naples. This stone will be placed in the same collection.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.

(Friday, Dec. 1, Dr. J. A. H. MURRAY, President, in the Chair; and Friday, Dec. 15, Mr. A. J. ELLIS, V.-P., in the Chair.)

PRINCE L.-L. BONAPARTE read a paper on "Initial Mutations in the Living Celtic, Basque, Sardinian,

and Italian Dialects." The Prince gave a complete survey of all the changes of a first letter in a word or its suppression, or of additions made to it, under the influence of a preceding word, which are well known to exist in Welsh and Gaelic, but which the Prince traced through all the living Celtic languages; and he then showed that exactly similar phenomena existed in Basque and the Sardinian and Italian dialects. The whole was illustrated with fifteen elaborate tables, containing complete lists of all the kinds of mutation, and a new classification of the Celtic languages. At the conclusion of the second part of the paper, the Prince read a paper on the names of "Roncesvalles and Juniper in Basque-Latin and Neo-Latin, and the successors of Latin J," in which he showed that the proper name of the place is the Basque *Orrre-aga*, "a place full of junipers;" and he proceeded to trace the name juniper through fifteen classes of language and their multifarious dialects, showing that the Latin letter J assumed seventeen different forms in these derived languages, every case being illustrated by the name given to the "juniper."

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Dec. 13.)

GEN. SIR COLLINGWOOD DICKSON in the Chair.—Sir P. Colquhoun read a paper on "Mohammedanism," in which he sketched briefly, but effectively, the prophet's life from his birth, A.D. 570, to his death, A.D. 632, twenty-two years after the first promulgation of his doctrine. At first Mohammed, he said, aimed merely at the bettering of the moral condition of the Arab tribes, at that time deeply steeped in lawlessness, savage violence, and the grossest superstition. The development of his doctrine of the Unity of God "without equal or companion" came afterwards. His social standing as a member of the leading tribe of the Koreish, the guardians of the Kaaba, or sacred stone, gave him an advantage, which was greatly enhanced by his marriage with a rich widow, whose commercial agent he became, and with whom, alike his first wife and first convert, he lived in monogamy until her death. His primary work was the institution of a tribal police to maintain local order. He next attacked idolatry and fetishism, to which he was from first to last the uncompromising foe; and, after many narrow escapes from assassination, he succeeded in purging his countrymen of their worst superstitions, and in rallying them round one solid faith. Mohammed thus founded an empire which in a single century built up a greater dominion than had been ever swayed even by Rome. The Jews, who were at one time evidently half inclined to welcome him as their Messiah, withdrew from him on his refusal to acknowledge their special supremacy as God's elect people. Sir Patrick then pointed out many existing vulgar errors respecting the Mohammedan faith, which, in his view, differed in no respect, save in name and outward form from that of Buddha and Christ. In advocating this view, he maintained that Mohammed enfranchised the female sex, introduced the doctrine of a future state, abolished the immolation of human beings and the lower animals as sacrificial atonements, promulgated the maxim, "Let there be no violence in religion," and ignored any priestly caste. On the other hand, Mohammed denied the divinity of Christ; but, recognising him as a prophet and divinely inspired teacher only, calling him the spirit of God, he rejected his crucifixion in his own person, as well as the dogma of the Trinity. But the moral basis of Mohammed's system agreed with that of all great preceding teachers—a basis without which no religion could succeed.

SOCIETY OF ANTIQUARIES.—(Thursday, Dec. 14.)

A. W. FRANKS, ESQ., V.-P., in the Chair.—Mr. Freshfield gave an account of a tour in the province of Bari, in South-east Italy, describing especially the churches which he visited there. At Bari, the church of St. Nicolas, which was built by Robert Guiscard and his son Roger, is Norman in style, with certain Byzantine features, and a crypt which much resembles some examples of Saracenic architecture in Spain. The cathedral has been greatly injured by alterations and restorations in the last century. The crypt contains the relics of St. Sabinus, with his bust in silver. At Molfetta, what

was once a Byzantine church is now a soap manufactory. The church of St. Sabinus at Canosa (*Canusium*) is in the form of a Latin cross, with nave and transepts. It is roofed by five domes, supported by Byzantine pendentives. The arches are round, and entirely Norman in character. The capitals of some of the pillars are classical, having been taken from an earlier building. In the courtyard is the tomb of Bohemond, Prince of Antioch, son of Robert Guiscard; and his bones are exhibited almost as if they were the relics of a saint. All the churches in this district have throned apses, but no distinctively Greek features in their carving.—Mr. Waller exhibited a drawing of a tempera painting of the Virgin and Child found on the wall of Great Caufield church, Essex. The church is Norman, having only nave and chancel, and but little has been altered, except the windows. The painting is not contemporary with the building of the church, but was probably executed about 1360. The Virgin is seated on a throne, clad in a tunic and mantle, and crowned. Her hair is long. The child sits on her left knee, and she offers to him the breast. His face and figure are not child-like, and his hand is raised in the attitude of benediction. Both figures are nimbed.

FINE ART.

NOW ON VIEW.—BEAUTIES OF SURREY SCENERY, being an EXHIBITION of Mr. SUTTON PALMER'S SKETCHES and DRAWINGS made this past Summer.—MESSRS. DOWDSEWELL, 133, NEW BOND STREET (two doors from the Grosvenor Gallery).

IN MARCH NEXT Messrs. DOWDSEWELL will exhibit Mr. BIRKET FOSTER'S DRAWINGS of the CATHEDRAL CITIES of ENGLAND and WALES, which it is proposed shall be engraved.—Particulars on application.

ART BOOKS.

Art and the Formation of Taste. Six Lectures by Lucy Crane. With Illustrations drawn by Thomas and Walter Crane. (Macmillan.) Much as we talk of it nowadays, taste still seems as difficult a thing to define as orthodoxy. Dugald Stewart wisely remarks that "the mind, when once it has felt the pleasure, has little inclination to retrace the steps by which it arrived at it." People were very learned and metaphysical about taste in Dugald Stewart's days, and a little earlier, but all their analysis reads quite comically now; and, at best, its philosophy tells us no more than Akenside's definition—

"What then is taste, but these internal powers
Active and strong, and feelingly alive
To each fine impulse?"

Our modern critics do much in the way of exemplifying taste, but they also contribute to its analysis. Perhaps it is not to be analysed; or, at best, we can only get as far as Voltaire, when he said that, in an affair of taste, "Cent plaisirs font un plaisir unique." Miss Crane, one of our latest teachers on art, is not very happy in attempts at definition, but in disquisition succeeds pleasantly. Entirely of the latest artistic school, Miss Crane, in these easy lectures on art and taste, interprets Ruskin and Morris, and appeals to Burne-Jones. Her aim, seemingly, is to preach high art, and yet show that this is not necessarily high-and-dry art. Abundant sense characterises the attempt, and Miss Crane's well-known brothers must be thanked for editing and embellishing such a useful contribution to the literature of beauty. Not that the editing and embellishing are faultless. The text could here and there have been freed, almost by a stroke of the pen, from blemishes of expression; and the illustrations, though clever in idea, do not always serve their end, for the process employed for their production is harsh. We might take exception on other grounds to the full-page picture of the front of St. Mark's, Venice, which is given as a type of Romanesque architecture, and entitled "Round Arch and Cupola." So many forms of arch are to be found on this west front of St. Mark's that the façade could be quoted as well to exemplify

Gothic as Romanesque architecture. Scarcely any arch that it contains, indeed, is peculiarly Romanesque, and perhaps the only absolutely Romanesque feature in the whole front is the grouping of the shafts between the bays, in tiers. The illustration in the book, however, seems to accentuate what there is of rounded (but not always purely rounded) arch, and so the student is apt to be a little misled by it. Mr. Thomas Crane's head-pieces and tail-pieces for the chapters of this volume are very effective; and the uppermost portion of the design on the side of the cover strikes us as one of the cleverest pieces of ornament Walter Crane has ever accomplished. Altogether, this book of art lectures forms a pleasing and instructive memorial of the writer, whose premature death has prevented her attaining the distinction her talents might have acquired for her.

An Illustrated Dictionary of Words used in Art and Archaeology. By J. W. Mollett. (Sampson Low.) The author states in his Preface that this Dictionary was originally founded on the well-known work of M. Ernest Bosc, which is chiefly devoted to architecture. In the course of compilation the larger portion of M. Bosc's definitions have disappeared, and much additional matter has been introduced. The plan includes classical and Christian antiquities, mediæval armour and heraldry, costume, ancient and modern, pottery, art workmanship of every kind, and the processes and materials of art. The definitions are generally concise and clear, the information having been gathered from the latest and best authorities. We are bound to say that this Dictionary will not be wanted by the possessors of "Smith" or "Rich," but it supplies a fairly sufficient handbook to the beginner who would master the A B C of archaeology and art. The book is well bound, is clearly printed on toned paper, and is furnished with seven hundred wood-cuts, of which more than half are borrowed from "Bosc."

Ancient Greek Female Costume. By J. Moyr Smith. (Sampson Low.) From the Preface it would appear to be the author's opinion that many persons of "fair culture" believe that the ancient Greeks wore nothing but sandals and a hair ribbon. From this we conclude (for we can find no other possible reason for the book's existence) that Mr. Smith has rushed to the rescue of the fairly cultured with the overwhelming evidence of "112 plates and numerous smaller illustrations." But, if this be really Mr. Smith's opinion, what excuse has he for limiting his book to the costume of one sex? Surely the effect of such partial illumination will be to confirm the doubts of the cultured as to the clothing of the other. Perhaps he intends to complete his revelation in another volume, with still more illustrations. We trust that the reception accorded to the present volume will at least prevent that. Culture, however imperfect, is not likely to be improved by books which throw discredit both on modern literature and ancient art.

Old Church Plate in the Diocese of Carlisle; with the Makers and Marks. Edited by R. S. Ferguson. (Carlisle: Thurnham.) Carlisle is fortunate in possessing in Mr. Ferguson an accomplished archaeologist who devotes much of his time to illustrating the past history of Cumberland. His labours have been very various, as the *Transactions* of the local archaeological society show. Here he appears before us as part author and wholly editor of an elaborate description of almost every old chalice and paten in the diocese. As far as we can make out, this is the first book of the kind that has been issued. We trust that other dioceses will follow the lead of Carlisle, and that we may soon have a descriptive list

of all the old church plate in the kingdom. No time should be lost. The misdirected zeal which has in so many places, under pretence of restoration, mutilated the old parish church and destroyed local memorials, which all thoughtful people set store by, has not been content to let the old chalices rest in peace. There can be no reason why, when the needs of congregations require it, new altar plate should not be bought; but it is surely a great mistake to consign the old Elizabethan chalices to the melting-pot or to the cabinet of the collector of old silver. They are local historical memorials which should always be retained in the places to which they belong. It is hard to find excuse for the practice of selling them, for they are usually so small and thin that their intrinsic value as metal is rarely more than a very few shillings. They have, however, in many cases contained the sacramental wine for upwards of three centuries. Whatever our views may be on matters pertaining to theology, it is natural that some interest should attach to what has been during the whole life of Protestant England a symbol of religion. We have spoken of the old chalices as being mostly Elizabethan. There are a very few examples scattered about the country that have reached us from earlier times. The chalice at Bridekirk, of which an engraving is given, seems to be of the time of Edward VI. It is a beautiful vessel, but we are not by any means sure that it was, when made, intended for ecclesiastical use. At Old Hutton the mediæval chalice has been preserved. It seems to have been in constant use from the middle of the fifteenth century until about eight years ago. It is one of the oldest and most beautiful pieces of English ecclesiastical plate in existence. So active were the authorities at the Reformation that it is believed that not more than eight or ten mediæval chalices have been spared. Careful engravings of the details of this vessel are given. It is interesting to compare them with those of the Nettlecombe cup published in the forty-second volume of *Archæologia*, p. 405.

THE GROSVENOR GALLERY.

III.

If Mr. Alma Tadema fails to take us back in imagination all the way to Ancient Egypt, he takes us some distance on the right road, and farther than any other painter. But in painting Ancient Greece and Rome he helps still more our desires to realise what is beyond our experience. We and he of course receive much help from our own life and surroundings, to say nothing of acquired knowledge. We feel ourselves to be better critics in Rome than in Egypt, and yet we find less disposition to criticise. There is no doubt that the temples and the houses he paints must have looked much as he represents them, and that the costumes and works of art, the furniture and utensils, are accurate. All these things are great aids to reconstruction, but many artists have used them without producing any illusion. Mr. Alma Tadema is the first and only artist who has dealt with such materials in so imaginative a manner as to give an appearance of reality as great as if he were painting views in the London of to-day. But he not only does that; he fills them with people who are quite at home in his imaginary world, who wear their strange costumes with the ease of long habit, and eat and dance and pipe and flirt as to the manner born. Probably some Dryasdust critic will some day discover that the tie of Mr. Alma Tadema's sandals and the folds of his togas are wrong; that he overdid the painting of the Parthenon; and that there never was a marble colossus of anything like the size of that he has represented in one of the most ingenious of his little pictures (54). But few of us care to apply

such minute criticism now, even if we could. The pictures are visions in which the past appears to us again in a form so much more credible and natural than we ever expected to see it that enjoyment and wonder leave no room for carping. Sometimes, indeed, we are not satisfied, but that is on other grounds. In his "Summer" (60), for instance, we object to the vulgarity of the figures; and his large "Siesta" (31) seems to us an unpleasant representation of an uninteresting scene. But both these objections arise from differences in taste, and not from any doubt as to the correctness of the painter's knowledge or the trustworthiness of his fancy. The only thing that shakes our faith is the appearance of English faces among the actors. But, after all, this disturbs it as little as at a theatre where the acting is good; and Mr. Alma Tadema's acting is nearly always good. He, and even Mr. Gambart, pass as more than tolerable Romans when they wear togas instead of cutaway coats. Practically, therefore, Mr. Alma Tadema succeeds in the intention of his art, which is to make us feel what life was like in the old world. No man could have succeeded as he has done in this very difficult task without an unusual variety of faculties, none of them, perhaps, of the very highest order, but all above the average, nicely balanced, and mutually helpful.

Of more archaeological knowledge no small store was required; but still more important was the manner of using it so that it should appear faultless and inexhaustible, but yet be unparaded. Mr. Alma Tadema fills every corner of his pictures with detail; the small objects, even in such a little picture as the last, and in some respects finest, of his versions of "Claudius" (61), would almost suffice to set up a curiosity shop, and yet not one of them seems to have been introduced for show. They all belong to their places, and have been painted apparently only because they happened to be there. The sum total of the knowledge necessary for a composition of this kind is very great; but it is all used, so to speak; there is nothing wasted or superfluous. It needs not only ingenuity and skill to work up so much dead material into a living picture, but imagination of a very rare kind. As it happens, in the picture of which we are speaking, the dramatic action of the soldier, the livid terror of Claudius, and the various passions of the wild crowd show imagination of a higher order than Mr. Alma Tadema needs for his ordinary pictures of social life. But, though higher, it is not, perhaps, so rare as that remarkable constructive imagination which so puts together the broken pieces of an old world that you cannot detect a flaw.

The mere reconstructive faculty, though (as in Mr. Alma Tadema's case) fed with ample stores of knowledge, would not alone suffice to make his pictures popular; and we doubt if his genius would be so universally recognised as it is, if it were illustrated only by those compositions which show the purest imagination. Though the cultured few may reckon as his highest efforts his attempts to reproduce that part of the old life which is utterly dead—his nut-brown "Bacchante" stretched exhausted on her tiger skin (105), the strange gestures of the "Pyrrhic Dance" (30), and the lilting gait of the priestess in "The Vintage" (66)—it is those in which old and modern sentiment approach one another which are most pleasing to the greatest number. We all know that human nature is much the same in all ages, but there is a special delight in being reminded of it pictorially; and this Mr. Alma Tadema does for us more frequently and completely than any other artist. But there is nothing more destructive of the kind of illusion that Mr. Alma Tadema desires to produce than palpable modern sentiment. It must be used with the utmost caution

and tact. The effect of any direct appeal to the experience of to-day in shattering our faith in the sincerity and knowledge of the would-be restorers of past times is constantly seen in pictures of scenes much nearer to us in point of time, and civilisations little different from our own. Even the great technical accomplishments of men like Jimenez and Madrazo, Vinea and Conti, fail to gain credence for their representations of European life only a century or two old. The *bric-à-brac* and buff jerkins, halberds and flagons, are all true enough; but the characters are evidently models, and the compositions smack of the studio. Why it is not the same with Mr. Alma Tadema's pictures is partly by reason of his wonderful gift of arranging the most heterogeneous objects as if they had come together by accident, partly from his superior power of vision, partly from his fragmentary style of composition, which suggests that his pictures are the realisations of sketches taken on the spot—bits out of a real world of which he had been an eye-witness. But a great deal is due to his tact in not forcing modern sentiment too far. To examine more exactly the secrets of Mr. Alma Tadema's success would lead us into too great length; but his archaeological knowledge and technical skill are so often insisted upon as though they were his main, if not his only, claims to a high position among artists that we have taken advantage of the present exhibition of his work to show how little such accomplishments would have availed him without a rare combination of mental and intellectual endowments, including a vitalising imagination and extraordinary tact.

COSMO MONKHOUSE.

MESSRS. DOWDESWELL'S GALLERY.

The little gallery at No. 133 New Bond Street is now furnished with a long series of sketches in water-colour by Mr. Sutton Palmer. This young artist, not yet a member of either of the water-colour societies, has succeeded in attracting a fair share of attention already by his agreeable and exceedingly varied transcripts from English rural scene. An exhibition of his drawings was held at the Messrs. Dowdeswell's last year, when the few wonderful drawings by George Manson were also displayed; and this year there is justification for a second exhibition by reason of the progress made by the young artist in the interval. It has been said of Mr. Palmer that much of his work has been picturesque topography, but the remark applies rather to last year's show than to the present one; and, indeed, one of the things in which Mr. Palmer has latterly advanced most conspicuously is the power of subordinating the realities of a scene to the more essential truths of its artistic beauty. Mr. Palmer is on the way, perhaps, to abandon with no little willingness a too close portraiture of Nature for that legitimate idealisation to attain which has been the continued object of research of the greatest landscape artists. In other words, the painter is now putting much of himself into the themes of his choice; he is seeing a varied world with his own eyes, and working in his own way. There is more evident than there was last season the play of the many moods of Nature in his landscape. It is in that sense more dramatic, while it is at the same time more personal. "Wisley Common, near Ripley," with cloud and darkened wood (36), and "Newland's Corner" (39), with its sunny and pearly distance, and its breeze out of a gladsome sky, illustrate this remark. For tone, and for a grace of form admirably suggested, if not actually realised, "A Grey Day" (10), with its gently swaying poplars, is memorable. But we cannot complete the catalogue. There are, in all, sixty-six drawings which witness to the

industry of Mr. Palmer's labour and to his really remarkable dexterity. The artist has still something to learn, but he has already learnt much; and he displays, in uncommon measure, one of the most engaging qualities of talent—flexibility.

THE COMMENDATORE DE ROSSI.

Rome.

ON December 11, a gold medal was presented to the Commendatore G. B. de Rossi as a token of regard from some learned societies of Europe and America, and to commemorate his sixtieth birthday. The presentation was made in the Lateran, in the Sarcophagi Hall of the Museum of Christian Antiquities.

Father Bruzza, president of the Società dei Cultori dell' Archeologia Sacra, made the first speech. The meeting was an evidence of the esteem in which de Rossi was held by every nation and all political parties. The Society of Christian Archaeology had been the first to propose this presentation; the proposal had been warmly seconded by the German Institute and the Ecole française; and the date had been chosen as being the day of St. Damaso, who rendered such good service in connexion with the Christian monuments of Rome. To de Rossi belonged the honour of having found the study of Christian archaeology a mass of confused erudition, and of having raised it to the dignity of a science. The scholars of all countries who had joined in this presentation had not merely given the Commendatore a personal token of their admiration of his genius and learning; they had also placed in his hands the means of turning his experience to the yet greater profit of students. The subscriptions for the medal had been much more than sufficient, and the balance would be devoted to continuing the work of excavations in the Catacombs.

Prof. Henzen then spoke on behalf of the German Institute. He said that the Institute felt that, in co-operating with Father Bruzza, it had discharged a plain duty. De Rossi was not only the founder of the science of Christian archaeology, he was also a classical archaeologist of the greatest eminence. The speaker enumerated de Rossi's works on classical archaeology, and bore witness that he had ever found him his most energetic colleague on the committee of the Institute. He added that the Berlin Academy had also received from him invaluable assistance in the preparation of its great work, the *Corpus Inscriptionum Latinarum*.

Prof. Henzen was to have been followed by Prof. Geffroy, the late Directeur de l'Ecole française de Rome; but this gentleman having lately resigned, his address was read by M. Dill. It dealt with de Rossi's contributions to the study of the Renaissance, and commemorated his assistance in the great works accomplished by France in the cause of science.

The Commendatore de Rossi returned thanks in well-chosen words, remarking that he accepted the medal, not as a personal tribute, but as one rendered to the science he taught. He felt no doubt that his dear friend Father Bruzza, having received a testimonial for his great works on epigraphy, had resolved not to rest until he should have procured a similar tribute for himself. He spoke with enthusiasm of Father Bruzza's work on the Latin inscriptions of Vercelli, recalling a remark by Mommsen that, if in each city a scholar had produced a book equal to that one, the *Corpus* would have been superfluous. He then, turning to Prof. Henzen, acknowledged the great services he had rendered to epigraphy. Speaking of his own humble contributions to the *Corpus*, he felt pleasure in stating that he undertook the heavy task at the instance of that eminent scholar, Card. A. Mai, who, admiring the great undertaking of the Berlin Academy, urged that

the task was beyond the unassisted powers of any one nation, that it called for the help of all, and had an especial claim on the whole soul and strength of a Roman. The Commendatore spoke warmly of the scholars of France, and gratefully acknowledged the favour with which his earlier works were received in Paris. Turning to his pupils, he made a brief reference to his own labours in Christian archaeology, and concluded by remarking that much remains to be done in Rome, which still hides the greater number of its Christian monuments in the labyrinths of its Catacombs.

F. BARNABEI.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that the Queen has purchased a painting of the return of the 2nd Life Guards from Egypt to Windsor, by Victor Corden, a young artist of promise.

THE mezzotint of "Pomona" by Mr. Samuel Cousins, after the picture by Mr. Millais, will be one of the most attractive offerings that may be made this season. It is published by Messrs. Tooth and Son, who have exhibited, and are perhaps still exhibiting, the original picture, and, like the original picture, it will please all tastes. The lover of romantic childhood, or of piquant childhood, as the case may be, will have his sentiment satisfied by the work; the student of painting will see in the print much that recalls the incomparable charm and vigour of Mr. Millais's handling; and the amateur of mezzotints, or of the modern engraving in a mixed method, will find that the veteran who is responsible for the plate has never wrought better than on the present, and thus far the latest, occasion for the exercise of his art. The child, Pomona, as Mr. Millais has painted her, has, it may further be observed, the fascination of ingenuous childhood. She is very simple and very young, while often the youth of Mr. Millais's children is accompanied with a knowingness that qualifies them quite prematurely as little women of the world. The new Pomona, with apron up-gathered, fruit in hand, wheelbarrow at her side, and behind her a background of trees and remote sky, is a refreshing vision.

WITH reference to various statements about the Dudley Gallery, we are requested to say that the committee of "The General Exhibition of Water-Colour Drawings" have held the exhibitions managed by them for the last seventeen years in that Gallery; that, in consequence of the intention of the Institute of Painters in Water-Colours to hold an open exhibition next spring in the new galleries in Piccadilly, they have decided to discontinue theirs; and that all the professional artists belonging to the said committee have, by invitation, joined the Institute. Any exhibition to be held in future in the Dudley Gallery will be under new management.

THE marble head of Apollo, which formerly belonged to Sir Richard Worsley, and was lately found in a shed at St. Lawrence, Ventnor, has been presented to the British Museum by Mr. Pelham. The head has been measured by Mr. A. S. Murray, and has been found to agree exactly in its measurements with the Cyrene and the Choiseul-Gouffin heads of Apollo in the British Museum, and also with the head of the statue of Apollo at Athens. They are supposed by Mr. Murray to have been all made at one time as replicas of an original which was in demand. These statues are evidently of Apollo, and not, as has been lately supposed, of an athlete. There are no instances of replicas of statues of athletes in Greek art.

AT Messrs. Howell and James's there is a small but good exhibition of tapestry-painting.

Mr. Marks, the Academician, who is one of the judges selected to award the many prizes which are offered for the encouragement of this branch of art, sends himself the best work. This, it need scarcely be said, is "not in competition." It is a scene from "As You Like It," with Touchstone, Audrey, and William drawn with his accustomed mastery and quiet humour. Mr. Herkomer, Mr. Linton, and Mr. H. E. Robertson also send characteristic works, but do not compete. The prizes for amateurs have been awarded to M. G. Doerr, Miss Samuda, Miss Lucy Cooper, Miss Holmer, Miss Kate Clarke, Miss M. E. Graham, the Countess of Lovelace, Mrs. Gordon, and Compton Warner; and the prizes for professionals to Miss Ellen Welby, Miss Ohettie, Miss Alice Danyell, H. Ryland, J. Donlevy, Miss Rischgitz, Miss West, and Miss Green. Some specimens of painting on a new material called "Cordovana," from its resemblance to the bronzed and gilt Spanish leather, are also shown.

LATE—almost too late—but by no means last in merit, are the Christmas cards issued by Messrs. L. Prang and Co., of Boston, U.S. Messrs. Prang were, we believe, the inventors of the practice of prize competitions; they have certainly been more successful in the results than some of their imitators in this country. We cannot approve the joint verdict of artist judges and popular votes which agreed to give a reward of no less than £400 to a design by Miss Dora Webster. We regard this as both unsatisfactory in composition and as failing in the primary conditions of the special branch of art. Though somewhat injured by its too dark border, the design of Mr. Frederic Dielman (which won the third popular prize) commends itself to us most. But almost all are very good, and are reproduced with a sumptuousness of silken fringe, &c., that cannot be surpassed. We admire in especial the softness of colour, which has evidently been inspired by the softness of American wood-engraving. It is not beneath notice that these cards are "put up" in most acceptable envelopes. We must add, the price of a single card runs up to six shillings.

A RECENT number of *Παράοικος* gives some further details about the newly discovered tunnel at Samos, which Mr. G. Dennis described in the *ACADEMY* of November 4. The tunnel has been in great part cleared out, with the object of again using it to supply the city with water from the "copious spring" mentioned by Herodotus, and now called the fountain of Hagiades. At one point the tunnel divides into two branches; but we cannot agree that this represents the ἀμφίστομον ὄρυγμα of the ancient historian.

THE Society of Artists at Munich have organised an international exhibition to be held in July next. They invite all foreign artists to send contributions. Medals will be awarded, and a lottery has been authorised for the purchase of a large number of works. The time fixed for the delivery of pictures, &c., is May 1-31.

HANS MAKART is at present exhibiting his remarkable series of pictures representing the "Five Senses" at Paris, in the rue St-Honoré. Probably they will soon be brought to England.

ON the proposal of M. Léon Renier, the Académie des Inscriptions has interested itself in the preservation of the remains of a Roman amphitheatre at Paris, in the Rue Monge, which was first brought to light in 1870, and is now threatened with destruction. One part has already been destroyed.

AN interesting but little-known work of Adolf Menzel's, to which a somewhat curious history attaches, is at present being exhibited at the Berlin National Gallery. It consists of ten drawings in *gouache*, most delicately and

carefully executed, representing various tournaments, with much decorative and fanciful design. These drawings formed what was called "The Album of the White Rose," a work designed to commemorate a visit paid in 1829 by the Empress Charlotte of Russia, known as the "White Rose," to her father, Friedrich Wilhelm III. of Prussia. On this occasion the Court of Prussia held high festivity; and twenty-five years later Menzel was commissioned by the present Emperor to illustrate the event in an art album, to be presented to the "White Rose," whose petals by that time must have somewhat faded. Ever since then the album had been lost to sight. But the Emperor of Russia, at the request of Dr. Jordan, has now lent it for exhibition, and has given permission for its reproduction, so that an art treasure, which for years has only served to amuse an occasional visitor to the Castle of Zarskoje Selo, will soon be made accessible to all.

"RETURNING TO THE FOLD," by Mr. H. W. B. Davis, of which an etching by Mr. C. O. Murray is given in the *Portfolio* this month, was one of the pictures bought by the Royal Academy this year, under the Chantrey bequest, and now exhibited at South Kensington. It is a work full of tender feeling and truth of detail, but one cannot help comparing it with similar scenes by Millet, and missing his tone of pensive poetry. The other two etchings of the number are not remarkable; and there is nothing in the letterpress to call for especial notice, except an article by Prof. Church on "Elton Ware," in which he gives some curious details regarding the difficulties of pottery manufacture.

LAST week's *L'Art* is again enriched by one of M. Lucien Gautier's magnificent etchings. This time the scene is not in Paris, but it is the "Bassin de Carenage" at Marseilles that is represented with a vivid reality that almost transports one among the ships lying about in the prosaic-looking dock. M. Cavallucci begins in the same number a study of Luca della Robbia.

THE December number of the *Gazette des Beaux-Arts* is not particularly interesting. Much of it is taken up by the interminable "Journal de Voyage du Cavalier Bernin," and much by the half-yearly bibliography. Among the few articles may be noticed one by C. Bigot, on the frescoes by Raphael in the Farnesina, illustrated with a delicate etching of the well-known "Cupid and Psyche;" and another, by H. Jonin, on Antoine Coyzevox.

THE STAGE.

THE performances at the Opéra Comique, which for a while oscillated between an "entertainment" and a play, have assumed a character more purely theatrical. Miss Lila Clay, who conducts a theatre from whose stage and orchestra the sterner sex is banished, has had recourse to an author and to a musical composer—Mr. Savile Clarke and Mr. Slaughter—and has been furnished by them with the entertaining *pièce de circonstance*, "An Adamless Eden," which her company of ladies perform sufficiently well. We cannot, however, conceal from ourselves the fact that the presence of one or two comic actors of favour and prestige would give additional vivacity to any such entertainment as the present. Mr. Slaughter's music is tuneful and light, and Mr. Savile Clarke's dialogue is witty and *à propos*; and, the piece being played intelligently, all is successful. Much of the weight of it falls on Miss Amalia, an actress of individuality, and unusually vivacious and genial if not richly inventive or actually brilliant. Miss Cicely Richards, too, does good service to the piece, though the opportunity is not afforded her of

making any such mark as on more than one occasion heretofore she has been enabled to make, in comedy, at the Vaudeville. Miss Jonghman is less to our taste. She, like Miss Amalia, is vivacious indeed, but her vivacity savours of the music-hall. Miss Emma D'Auban leads a dance that is called a "boot-dance"—a curious thing enough, yet not without grace. The orchestra deserves particular notice. It is constituted quite differently from the habitual orchestra of the theatre. It contains some instruments, such as the harp and the harmonium, which are not accustomed to figure in the orchestra at all; and it includes several performers of distinct promise and accomplishment. The three Miss Paggis are remarkable among these ladies. One of them plays a flute, another the harmonium, while to Miss Josephine Paggi—who is extremely young—is entrusted advantageously the post of "first violin." They contribute much to the satisfaction that the audience gets from the entertainment; and it is to be wished that, in addition to their present performances, it could be arranged for them to give us a taste of more classical music.

MUSIC.

HERR PACHMANN AT THE POPULAR CONCERTS.

THE performances of Herr Pachmann at the Saturday and Monday Popular Concerts deserve more than a passing notice. We remember once hearing Rossini say, "Pianists, and even good ones, are as plentiful as peas." And the saying is also true at the present moment. Herr Pachmann, however, is something more than a good player: he is a great one. For delicacy of touch and beauty of tone he reminds one of Rubinstein, but indeed exceeds him in general correctness and (so far as Chopin is concerned) in purity of style. On Saturday Herr Pachmann made his first appearance at the Popular Concerts, and performed Chopin's sonata in B minor. This the third (and not the second, as announced in the programme-book) solo sonata contributed by Chopin to the pianoforte is by no means one of his most interesting works, yet so splendidly was it interpreted by the player that it was listened to by the large audience with the utmost interest and attention. The *schizzo* was given with the touch, as it were, of a fairy; the exquisite phrasing in the long slow movement lent to it for a moment a charm which it does not really possess; while in the fiery *finale* Herr Pachmann showed the full force and originality of his playing. Of course he was encored, and played Chopin's mazurka in B minor (op. 33, No. 4). The performance of Beethoven's grand trio in B flat (op. 97) by Messrs. Pachmann, Joachim, and Piatti was very fine indeed; and the pianist gave ample proof that, although Chopin's music seems to be his speciality, he can understand and worthily interpret the works of the great masters. Before proceeding to notice the programme of Monday, we would mention the splendid playing of Messrs. Joachim and Straus in Spohr's *duo concertante* in D minor (op. 39) for two violins. In all three movements the parts are most fairly distributed, and thus an opportunity was given of admiring in turn the two performers. The composition is exceedingly interesting; one of its most striking features being the fullness of tone, produced by only two instruments, which made it at times sound almost like a quartett. Miss Santley was the vocalist, and sang with much refinement songs by Handel, Molloy, and Bennett.

On Monday evening Herr Pachmann played no less than six studies of Chopin—Nos. 4, 11, and 12 from op. 10, and Nos. 6, 8, and 9 from op. 25. Of these only two had been previously

heard at these concerts. These "Etudes" were of course written partly for technical purposes, and as such they are unrivalled. The wide-spread *arpeggio* chords of No. 11 (op. 10), the constant double notes for the right hand in No. 6 (op. 25), and the sixths of No. 8 from the same set are difficulties of no ordinary kind; and, so long as they continue to be difficulties to the player, the mechanical aims of the composer are but too prominent. When, however, any of these "Etudes" are performed, as on Monday evening last, with perfect mastery and ease, the listener forgets all about the passage writing, with its dangers and difficulties, and hears only tone-poems of exquisite charm and beauty. Herr Pachmann was obliged to repeat No. 6 (op. 25); and at the close, in answer to the enthusiastic applause, he played the study on the black keys (op. 10, No. 5). It is to be hoped that the pianist will one day favour us with a "Chopin recital;" for a portion of the spirit of the illustrious Polish composer certainly seems to have fallen on him. Wagner has said that Liszt, playing Beethoven, "was not mere reproduction, but real production," and the same may be said of Herr Pachmann as an interpreter of Chopin. The programme included Spohr's *barcarolle* and *schizzo* played by Herr Joachim, and Mozart's pianoforte quartett in G minor performed by Messrs. Pachmann, Joachim, Straus, and Piatti. Miss Santley was again the vocalist, and sang with great taste "Au Rossignol," by Gounod, and songs of Maude Valerie White, accompanied by the composer.

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